

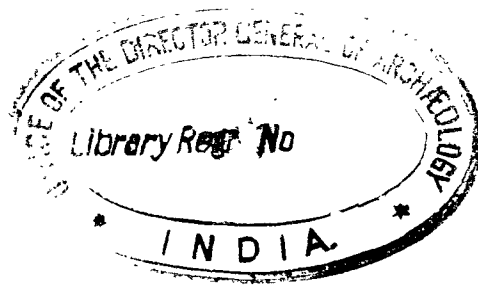
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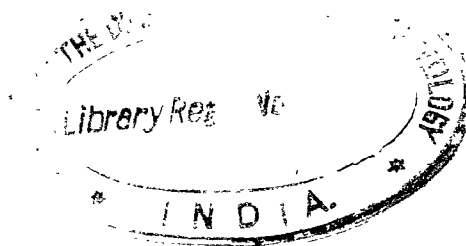
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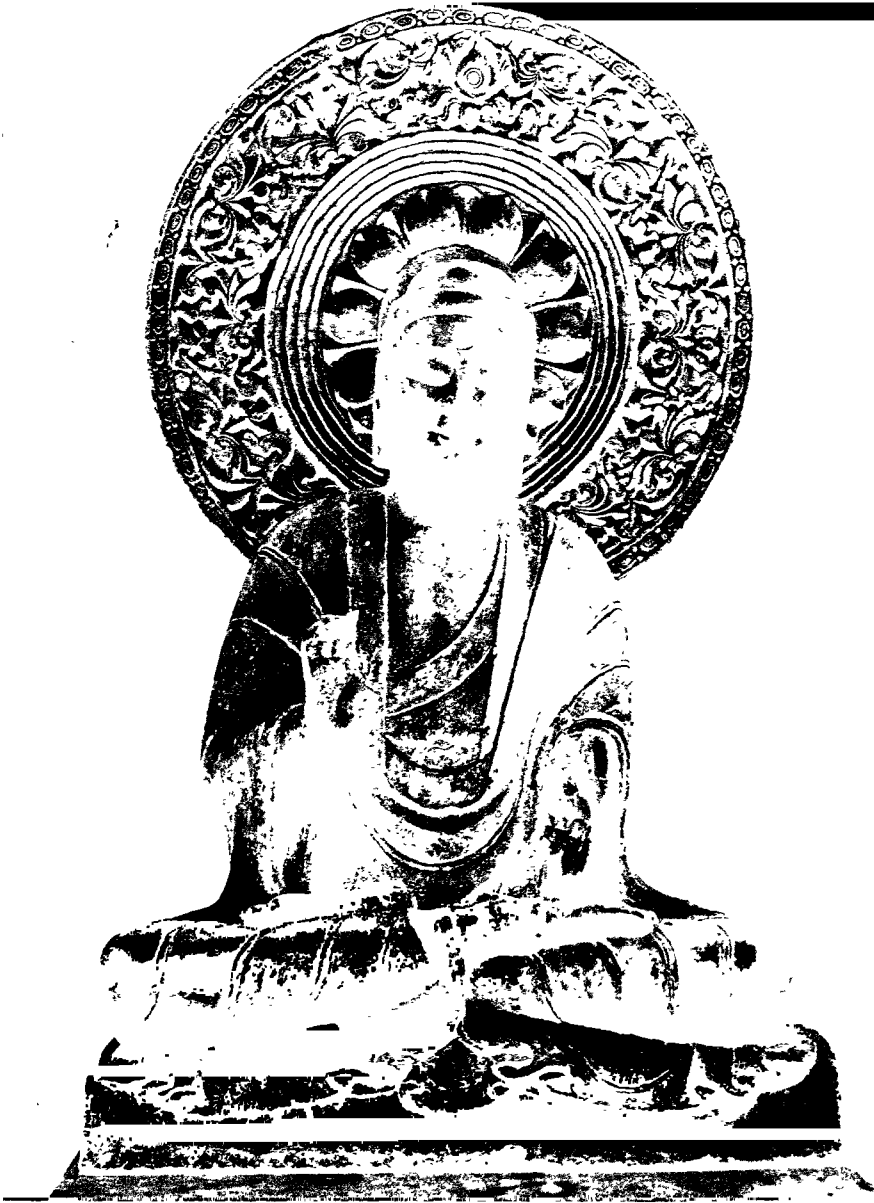
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THE BUDDHA AMIDA; STATUE IN STONE. CHINESE; TANG
DYNASTY (A.D. 618-906)

(p. 5.)

V:12

VICTORIA AND ALBERT MUSEUM

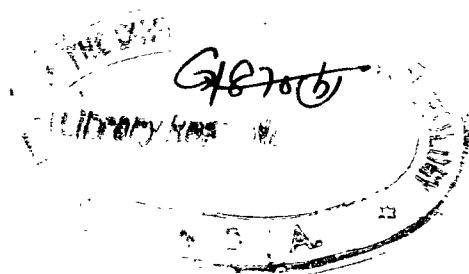
REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR

1924

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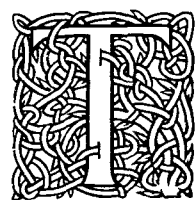
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PREFATORY NOTE



THE year was again an important one for the number of new acquisitions added to the collections, and for the general high level of interest of the individual objects. Special attention should perhaps be drawn to the large gift of English porcelain made by Mr. E. F. Broderip, and to the generous action of a number of the Livery Companies of the City of London in contributing to the purchase of the Richard Chester cup, an object of considerable historic interest and artistic importance.

As in previous years the descriptive accounts appearing in the following pages have been written by the Officers of the various Departments.

The Annual Report on the Museum is printed as an Appendix to this Review.

September 1926

ERIC MACLAGAN

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ACQUISITIONS

I. DEPARTMENT OF ARCHITECTURE AND SCULPTURE



SEVERAL important objects were acquired by purchase during the past year, including a Chinese stone figure of the Buddha Amida belonging to the T'ang dynasty (A.D. 618-906) and a Sienese marble relief of the Virgin and Child of the second half of the 15th century. Another very welcome addition is the large wooden panel with Apollo and the Nine Muses, probably English work of the end of the 16th century, done under French influence. English wood-carving of this period has not hitherto been well represented in the Department. Dr. W. L. Hildburgh, F.S.A., made fresh additions to his already long list of gifts, among them a terracotta squeeze from a marble relief at Venice by the Master of San Trovaso. Lady Welby presented her bronze bust of the former director, Sir Cecil Harcourt Smith, LL.D., C.V.O. An important bequest was left to the Museum by Sir Claude Phillips; among the objects which came to the Department were two signed plaster sketches by Rodin which will be a valuable addition to the collection of his works already in the Museum.

The earliest object in point of view of date is a decorative marble vase and pedestal given by Lord Astor; the vase, which is made up of antique fragments representing a bacchanalian scene, stands on a Roman altar. A very beautiful marble relief of the Virgin and Child (*Plate 1*) was purchased under the bequest of the late Francis Reubell Bryan. The upper part, which must have been split off by nails used to fasten on a metal crown, has been replaced by a coarsely carved later addition (not seen in the plate). The marble was at some time painted; this condition is shown in a photograph taken when the relief was lent to the Museum by Dr. Bishop of Naples in the second half of the 19th century; this paint, recently removed, has left some slight discolouration. The relief, which is said to have come from the

church of the Incoronata at Naples, is closely related in style to the paintings of such Sienese artists as Sano di Pietro (1406-1481) and Matteo di Giovanni (c. 1435-1495). Perhaps the nearest analogy in sculpture is to be found in a marble relief in the Museum, also acquired in

Naples (7473-1861); see Robinson, *Italian Sculpture*, 1862, pp. 110-111, where the present relief is mentioned; and it seems probable that both are the work of a Sienese artist working in Naples. Another very similar relief is at Savona; all three are in very low *stiacciato* relief and seem to derive ultimately from Donatello. The arms on the shield at the base resemble those of Aragon, but it is hardly likely that they were intended to represent them.

The collection of Italian bronzes was enriched by the purchase of an interesting little model of a pacing horse (*Plate 2*) (the bronze has been dis-



Fig. 1 (p. 3).

cussed in the *Burlington Magazine*, vol. xlv (1925), p. 94. It is signed, on the saddle girth, ANT^o SVSINI: FLOR^o FE. Antonio Susini (d. 1624) was the friend and pupil of Giovanni Bologna, from whose works he made reduced copies; his nephew and successor, Francesco Susini (d. 1646), specialized in making small equestrian portrait figures, according to Baldinucci, "using models by his uncle

or by Giovanni Bologna; and he made figures to go on them, with the portraits of people who asked for them" (*Notizi del Professori del Disegno*, 1702, Decen. III, pp. 372 ff.). This example is of added interest as probably the only known signed bronze by Antonio Susini; and it seems possible that it was kept in the workshop as a type-model. Another purchase was the fragmentary head of a boy in porphyry of the middle of the 16th century (*Fig. 1*), perhaps by Francesco del Tadda (1497-1585), whose work is represented in the Museum by the portrait of Cosimo I (Duke of Tuscany, 1537-1574). Del Tadda (or perhaps Cosimo himself) is said to have rediscovered a process for the cutting of porphyry, a stone which, owing to its extreme hardness, had been practically abandoned as a material for sculpture (Baldwin and Maclellan, *Vasari on Technique*, pp. 26-31, 110-115).



Fig. 2.

Dr. W. L. Hildburgh, F.S.A., presented an interesting relief in terracotta with a group of angel musicians (*Fig. 2*); the original marble relief, from which this is an early (probably contemporary) squeeze, is by the Master of San Trovaso, a sculptor, possibly of Lombard origin, working in Venice under the influence of Donatello at the end of the 15th century. The marble forms the right side of an altar in the church of San Trovaso at Venice.

An important accession to the growing collection of English

DEPT. OF ARCHITECTURE AND SCULPTURE

sculpture was the large painted and gilded oak panel carved with Apollo and the Nine Muses (*Plate 3*), purchased in London. The relief is said to have come from the Manor House at Toddington, Bedfordshire, pulled down about 1745. The carving is probably English work, done under French influence at the end of the 16th century. The panel shows a close relationship in style to the con-



Fig. 3.

temporary relief in alabaster of a similar subject at Hardwicke Hall (in the Library). Mrs. M. A. Millar gave a terracotta bust of Shakespeare (*Fig. 3*), a vigorous and characteristic work of Louis François Roubiliac (1695 - 1762). Sir Claude Phillips bequeathed, besides a portrait relief in plaster of Auguste Rodin (1840-1917) by John Tweed, two signed plaster sketches by Rodin; a type of his work not hitherto represented in the Museum. The Young Mother (*Plate 4*), a group carried out in marble in 1891, is perhaps an alternative

composition for the group called Brother and Sister, also executed in 1891. A marble version of the seated figure entitled Despair (*Fig. 4*) was exhibited in 1892.

An interesting example of the forger's art is a panel of wood covered with enamels and reliefs in ivory, given by Sir Courtenay Warner, previously exhibited in the Museum on loan from Mr. Alexander Barker in 1865. The panel probably dates from the first half



THE VIRGIN AND CHILD: RELIEF IN MARBLE. SIENNESE:
SECOND HALF OF THE 15TH CENTURY.

BRYAN BRQUEST.

(p. 1.)



A PACING HORSE: FIGURE IN BRONZE BY ANTONIO SUSINI (*n.* 1624).
ITALIAN; FIRST QUARTER OF THE 17TH CENTURY.

(p. 2.)



APOLLO AND THE NINE MUSES; PANEL IN CARVED OAK. ENGLISH; END OF THE 16TH CENTURY.

(p. 4.)



THE YOUNG MOTHER: SKETCH IN PLASTER BY AUGUSTE RODIN
(1840-1917).

BEQUEATHED BY SIR CLAUDE PHILLIPS.

(p. 4.)

DEPT. OF ARCHITECTURE AND SCULPTURE

of the 19th century; two of the ivory panels represent the well-known groups of warriors embracing, on the exterior of St. Mark's at Venice;

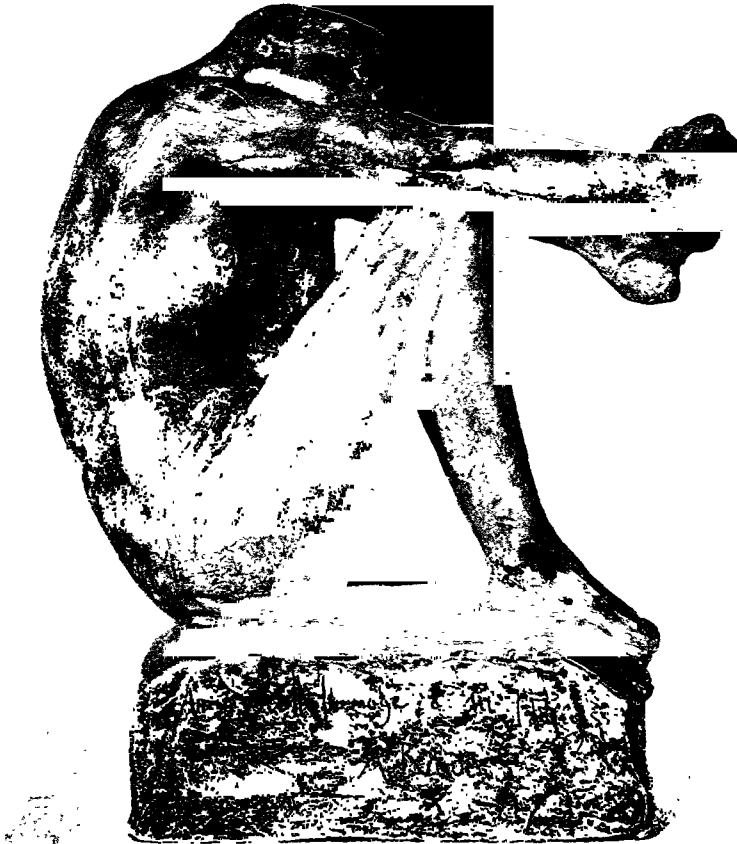


Fig. 4 (p. 4).

the remaining two, figures of an Emperor and an Empress, are taken from a Byzantine manuscript of the 11th century.

In the section of Far Eastern art a seated figure of the Buddha Amida (*Frontispiece*), purchased with the assistance of the National

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Art-Collections Fund and of Messrs. Eumorfopoulos, Raphael, Harris, and Rutherston, is perhaps the finest piece of Chinese sculpture acquired by the Museum (see the *Burlington Magazine*, vol. xlv (1924), p. 72). The figure dates from the Tang dynasty (A.D. 618-906) and retains traces of green, crimson, yellow, and blue paint on gesso; the treatment of the body and drapery is closely allied to that of a statue in the Peters Collection (Ashton, *Chinese Sculpture*, Plate XXXV) which is probably 8th-9th century; for the type of face the nearest parallel is in a set of figures of Bodisattvas (*Burlington Magazine*, vol. xxv (1914), p. 40, Plate), which are almost certainly 7th century in date. This acquisition is especially valuable in view of the fact that museums in this country are rarely in a position to purchase Far Eastern sculpture of this high quality. A door-sill in baked clay, stamped with animals and rosettes in the typical style of the Han dynasty (206 B.C.-A.D. 221), may also be noticed.

Other acquisitions were a carved oak corbel head of a king, given by Mr. Travers Martin, a welcome addition to the small collection of English 14th century wood-carving; a statuette representing Peace, a relief with the Martyrdom of a female saint, both Italian terracottas of the 17th century, an alabaster relief carved with Works of Mercy, Netherlandish work similar in style to the reliefs on the Rood-loft from Bois-le-Duc, erected in 1610-13, now in the East Hall, and a statuette of St. Francis of Assisi in wood, Spanish work of the 17th-18th century, all given by Dr. Hildburgh; a breccia marble mantelpiece with bolection moulding, from Devonshire House, given by Messrs. Holland, Hannen, and Cubitts; a bust of Marsilio Ficino, given by Miss Henrietta Robertson (previously on loan; see *Review*, 1914, p. 104), an excellent example of the work of Giovanni Bastianini (1830-1868); a bronze medal of Dr. Holmby A. Bruce-Joy, given by Mrs. Holm; and two medals in gold and silver by A. J. Depantin (1790-1867), awarded to John Pye, the engraver, at the Paris Exhibition of 1846 and at the Paris Salon of 1845, both presented by Mr. E. R. T. Radclyffe.

A medallion of Queen Anne in pressed tortoiseshell, bequeathed by Miss Benett and signed O.B., is by John O'Brisset, who was working in England at the beginning of the 18th century on portraits in pressed horn and other materials, taken mainly from medals and used as covers to snuff-boxes and similar objects. A plaquette and two medals by Lalique were included in Sir Claude Phillips's bequest.

II. DEPARTMENT OF CERAMICS

THE year was an important one for the Department of Ceramics, the objects added to the collections being both numerous in quantity and of a high level of individual interest. Particular notice may be drawn to the large collection of English porcelain given to the nation by Mr. E. F. Broderip, and to the important specimens of stained glass acquired through the funds of the Murray Bequest and through the National Art-Collections Fund.

Accessions to the series of Chinese pottery were few in number, but included several pieces of interest. The Han dynasty was represented by a fine green-glazed urn from the bequest of Sir Claude Phillips, and two unglazed pieces given by Mr. Oswald T. Falk. Amongst Sung wares we have a bowl of Chien ware from Honan province, given by Mr. Bernard Rackham, the first to come to the Museum of the type with slip painting over a dark brown glaze, as well as a large number of fragments from various sites given by Monsieur L. Wannieck. Among gifts of Ming porcelain we may name a blue-and-white bowl with the mark of Ch'êng Hua, from Mr. Sydney Vacher, and a *famille verte* saucer with the mark of the short reign of T'ien Ch'î (1621-1627), from Mr. K. K. Chow. Mr. W. W. Winkworth gave a K'ang Hsi blue-and-white plate painted after a Dutch medal with an incident in the Rotterdam riots



Fig. 5 (p. 8).

DEPT. OF CERAMICS

of 1690.¹ A plate with the arms of Chadwick and on the back the words "Canton in China 24th Jany 1791" was bought as an illustration of a later phase of porcelain importation from China, when wares were decorated in Canton to order for European customers. Twelve pieces of pottery from Sawankalok in Siam were given through the National Art-Collections Fund by Lt.-Col. K. Dingwall, D.S.O., who also gave six specimens of Chinese porcelain of various types.



Fig. 6 (p. 9).

Mr. Henry Bergen gave a number of typical pieces of Japanese pottery made for the most part in the 19th century, but before native standards had been upset by the inrush of European influences. Among them may be mentioned a *sake*-bottle with a bird design of the kind made by Shichibei at Kiyomizu, near Kiōto, a tea-jar signed Tōtei, a travelling tea-bowl with the signature Nin-ami (of

the second Dōhachi, who worked between 1783 and 1856), and a stone-ware figure of an old man which, though of unknown authorship, is a genial work of Japanese small sculpture at its best. Other gifts of Japanese pottery were those of Mr. H. H. Joseph (a Kakiemon porcelain bowl) and Miss Marcus (nineteen pieces presented in memory of her brother, Maurice Marcus). The only notable addition to the Near Eastern wares was that of a Persian ewer (*Fig. 5*) of so-called Gabri type, of the 9th or 10th century, the gift of Mr. Oswald T. Falk, with

¹ A similar plate is illustrated by J. G. A. N. de Vries, *Porcelain*, facing p. 14.

a band of inscription on the shoulder incised through a coating of slip.

By the generosity of Mr. E. F. Broderip the Museum has become possessed of a collection of English porcelain of first-rate importance. The greater part of the collection, of nearly 1,150 pieces, had been exhibited for some years as a loan to the Museum and is thus known to the public. It provides an unrivalled body of material for study of this branch of ceramics. The work of the Lowestoft factory, both blue-and-white and in colours, is particularly well represented, among other pieces, by a teapot enamelled in colours and dated "J.G. 1767" (Fig. 6), and by a blue-and-white plate inscribed "R.W.N. 1768." The various Liverpool factories are exhaustively illustrated, as are the productions of the early soft paste venture at Bristol, which was started at Lowdin's

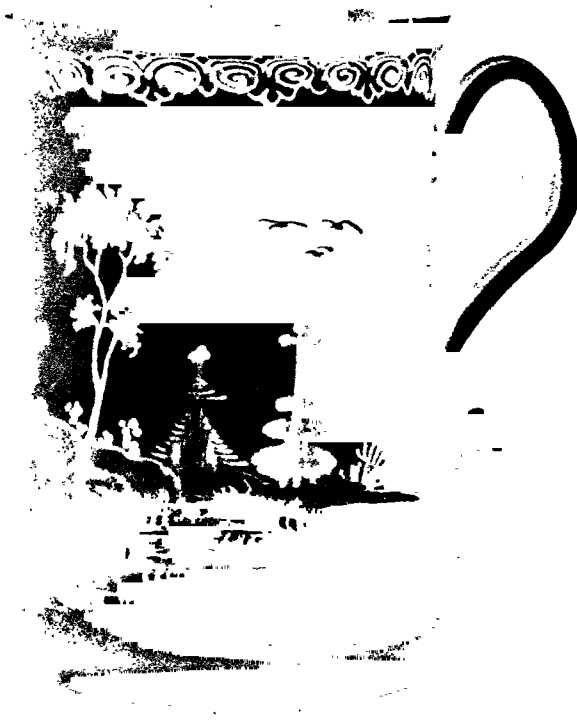


Fig. 7 (p. 10).

glass-house and which very soon merged into the Worcester firm. Three of these pieces are marked *Bristol* or *Bristoll*, and one, a white figure of a Chinaman, is also dated 1750.¹ The collection includes very interesting pieces from all the important English factories. Worthy of special mention are a Bow mug, painted in colours and marked

¹ A similar figure, in Mr. C. H. B. Caldwell's Collection, is illustrated by W. J. Pountney, *Old Bristol Potteries*, Plate XLVI.

Wm. Taylor 1759, and a figure of Samson with the lion, and two ewers of rococo form (*Plate 5*), all three of Longton Hall porcelain and formerly in the Bemrose Collection.¹

Other interesting gifts of English porcelain were a Bow plate with a transfer print after Chardin from Mr. Frank Hurlbutt, a white Chelsea *bonbonnière* in the form of a bird's nest from Mr. G. E. Bryant, an early Bow figure of Polyhymnia and a Chelsea tureen in the form of a flounder from Mr. and Mrs. Donald MacAlister, and a Chelsea dish with butterflies in the Kakiemon style from Mr. W. W. Winkworth. A porcelain mug (*Fig. 7*) given by Mr. Wallace Elliot is a documentary piece of some importance. In glaze and body it exactly resembles fragments lately found on the site of potteries at Liverpool, which prove on analysis to have tin in the glaze, and therefore to be akin to delft ware. The painting in blue and manganese purple also shows analogies with that of delft ware, so that the mug



Fig. 8 (p. 11).

may confidently be ascribed to a Liverpool factory of the 18th century. A porcelain plaque which was purchased in this year is painted

¹ These three pieces are illustrated in colours by W. Moore Binns, *The First Century of English Porcelain*, Plate XXXVI, and by William Bemrose, *Longton Hall Porcelain*, facing p. 8.

with a view of Matlock in Derbyshire and signed *Z. Boreman Pinxt. 1797*.

The funds of the Murray Bequest supplied the means of obtaining for the Museum an important example of German figure-sculpture in porcelain. This is a group (*Plate 6*) of a middle-class family at home, the work of the modeller Anton Grassi, an artist previously unrepresented here, who worked at the Vienna factory from 1778 until his death in 1807. It is a typical specimen of his style in the Louis Seize manner, between the years 1780 and 1785, and is painted in enamel colours and gilding. Through the same bequest was acquired a Nymphenburg group of glazed white porcelain (*Fig. 8*), about ten years earlier in date, representing a lady and her attendant cavalier. Mr. John McDowell gave a beaker with



Fig. 9 (p. 12).

coloured flowers and female masks in relief; it has the Meissen mark in blue enamel, and though the vase itself is clearly of Meissen porcelain of the earliest period, it seems possible that the colouring and the mark were added outside the factory. Mr. Lionel Faudel-Phillips gave a coffee-pot of the rare porcelain made at Pfalz-Zweibrücken. Interesting purchases of Continental porcelain were a Sèvres tray dated 1758, painted by Ledoux with a harbour scene in the style of Meissen (*Plate 7*), a teapot of Böttger's red stoneware painted in

enamel colours, a Frankenthal chocolate-pot dated 1757, and a Venice plate, signed *F. Cozzi 1780*, with subjects in red after famous paintings in the Doge's Palace (*Plate 7*).

Among important additions to the European earthenware may be named first a collection of eighty-one red earthenware tiles with designs inlaid in white slip given by Dr. W. L. Hildburgh. The majority are of geometrical pattern, but a few show vigorous stylized animal designs (*Fig. 9*): they are of French origin and may be ascribed to the 15th century.¹

An earthenware dish (*Plate 8*), which proves to be an important document in the early history of German pottery, was found among the objects included in the sale of the effects of Lord Brownlow from Ashridge Park, and was given to the Museum by Mr. Bernard Rackham. It has a bust portrait of the Emperor Rudolph II (1576-1612), the outlines of which are deeply scored in the surface, the bright opaque coloured enamels with which it is decorated being laid on within these outlines. The dish establishes beyond doubt the identity already conjectured of the portrait on a similar but uninscribed dish in the Schlesiisches Landesmuseum at Troppau, and is the first of this small group of wares that has been found outside Germany. The portrait on both pieces is adapted from an engraving by Giacomo Franco, dated 1596. On the rim is a fleur-de-lis which, as has been pointed out by Dr. E. W. Braun,² is the armorial badge of the town of Neisse, capital of a small principality held by the bishops of Breslau. The dish thus provides, in his opinion, a last link in a chain of evidence establishing Neisse as the place of origin, hitherto much debated, of the whole group.

A few additions were made to the German earthenware of later periods. Colonel Dingwall gave a dish, painted in the Chinese style, and marked with a B, which has tentatively been ascribed to the Brunswick factory. General Sir Gilbert Mellor gave an Ansbach dish painted in underglaze blue and overglaze lacquer. Dr. Sidebotham gave a lobed dish painted in Chinese (Wan-li) style, marked *Altdorf*

¹ Very similar tiles from the Abbey of St. Amand at Rouen, are illustrated by M.-J. Ballot, *La Céramique Française, Bernard Palissy et les fabriques du XVI^e siècle*, 1924, pl. 2.

² "Zu der schlesischen Schüssel mit dem Brustbild Kaiser Rudolfs II im Victoria and Albert Museum zu London" (*Der Cicerone*, vol. xvii (1925), p. 323). The dish is fully described in the same volume of *Der Cicerone*, p. 201.

Amb. The question of its origin was submitted to Dr. E. W. Braun who regards the dish as a production, dating from the second half of the 17th century, of the factory at Frankfort-on-the-Main, or perhaps of its little-known precursor at Heusenstamm.¹ He points out on stylistic grounds that the dish could not have been at the 18th century factory at Amberg, which at first sight the mark might seem to indicate. A valuable piece of Dutch (Delft) earthenware was received by the gift of Mr. Claud W. Heneage of a remarkably fine plate painted in colours and gold in Chinese *famille verte* style.

A few useful additions were made to the English earthenware section, but perhaps the only one that calls for specific mention as being related to it is a plate of Irish enamelled earthenware (*Fig. 10*); it bears no



Fig. 10.

mark, unless some strokes on the reverse are to be interpreted as an imitation of a Chinese mark, but the character of the landscape painting, the scrollwork border, and the tone of blue in which they are carried out all serve to identify the plate with the group of wares identified by Mr. Dudley Westropp as the work of the pottery of

¹ See his article "Über eine unbekannte Frankfurter Fayence mit Signatur" (*Der Cicerone*, vol. xviii (1926), p. 101).

DEPT. OF CERAMICS

Henry Delamain at Dublin, and to which we may ascribe a date about 1753.

Through the generosity of Colonel Dingwall, Mr. George Eumorfopoulos, and Mrs. Medhurst the Museum secured six representative pieces of modern stoneware made by W. S. Murray at Brockley. Other modern pottery included a bowl made by S. Hamada at St. Ives Pottery, Cornwall, given by Mr. S. K. Greenslade, and one or two

pieces given by Mr. A. Myers Smith, including a plate painted by Thérèse Lessore.

The year showed a considerable strengthening in the collection of stained glass. With the help of generous contributions from Sir Otto Beit and the National Art-Collections Fund the Museum bought an important panel of 13th century glass (*Plate 9*).¹ It came from an English source and is reputed to have been originally in Canterbury Cathedral, though there is no confirmation of this fact in



Fig. 11 (p. 15).

the actual character of the 13th century glass still remaining at Canterbury. But the panel is an unusually perfect example of the art of that period, showing little corrosion and only a few repairs of very minor importance. It measures about 20 inches square. The milled leads are of considerable age, with flat flanges; they do not seem to have been disturbed for more than a century. As Mr. John Knowles has shown,² the subject represents two scenes, or parts of

¹ See the *Burlington Magazine*, vol. xlv (1924), p. 180.

² *Burlington Magazine*, vol. xlviii (1926), p. 143.



LONGTON HALL PORCELAIN; ABOUT 1755.

GIVEN BY I. F. BRODERIP, F.S.O.

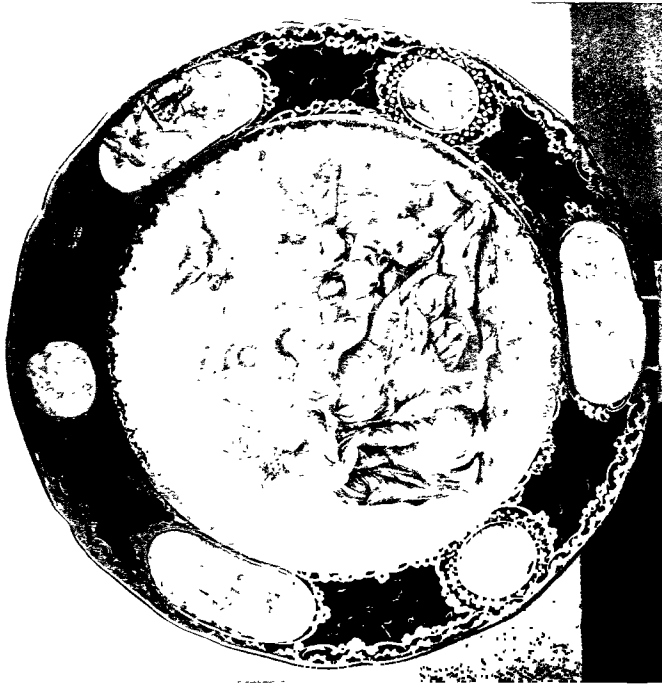
(p. 10.)



VIENNA PORCELAIN GROUP. MODELLED BY ANTON GRASSI;
ABOUT 1780.

MURRAY BEQUEST.

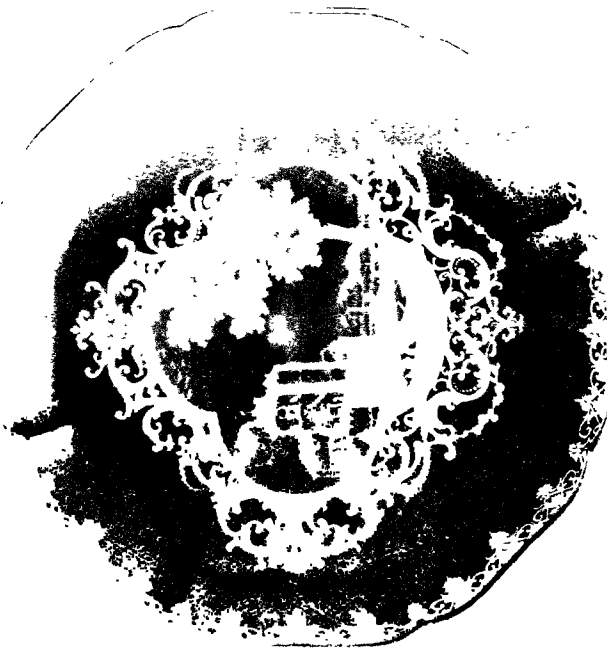
(p. II.)



VENICE PORCELAIN PLATE, SIGNED F. COZZI AND

DATED 1780.

(p. 12)



SÈVRES PORCELAIN SAUCER, 1758.

(p. 11.)



EARTHENWARE DISH WITH PORTRAIT OF THE EMPEROR RUDOLPH II.

GERMAN (NEISSE, SILESIA); ABOUT 1600.

GIVEN BY BERNARD RACKHAM, ESQ.

(p. 12.)

scenes, from the ordination of a sainted deacon—probably Saint Lawrence.

Three specimens of glass-painting were bought from a collection which had for many years been housed at Hardwicke Hall, near Bury St. Edmunds. Two of these¹ (*Figs. 11 and 12*) are 15th century English roundels painted in black and yellow stain, one with a lute-playing angel, the other with the head of a sainted king, with the legend *Sce Ede*, evidently meant for Saint Edmund; the head may be compared with that of a figure in stained glass, now in the Dorchester Museum, representing the king with the arrows symbolical of his martyrdom. The third glass-painting from Hardwicke was acquired with the funds of the Murray Bequest. It is a German (Lower Rhenish) panel (*Plate 10*) with the arms of the Dukes of Juliers and Berg, extinct in the male line in 1510. The date of the glass can be very little an-



Fig. 12.

terior to that year. It is executed in ruby, yellow, light blue, and maroon-coloured glass, with painting in yellow stain and grisaille. Three other pieces acquired for the Murray Bequest are painted roundels of the early 16th century. The Virgin and Child, illustrated in *Plate 11*, besides being a very characteristic example of the Flemish style of the period, is remarkable for its technique; it is made of flashed blue and white glass, the blue glass being abraded away to make a clear ground for the painting in grisaille and yellow stain. As has been

¹ See the *Burlington Magazine*, vol. xlvii (1925), p. 87.

pointed out by Mr. Arthur E. Popham, this attractive work is obviously to be connected with certain compositions of the school of Rogier van der Weyden.¹ The roundel painted with scenes from the life of Abraham (*Plate 11*) is a Flemish work of the early 16th century and has an interesting bearing on a roundel in the Nederlandsch Museum at Amsterdam of the same subject, which corresponds with it exactly except in a few details. The variations are in



Fig. 13 (p. 17).

the form of crown worn by the Almighty and in the architecture, a building of full Renaissance style having been substituted in the Amsterdam roundel for the late Gothic one of that under discussion. There is little doubt that both roundels may be associated with the Antwerp glass-painter, Dirick Vellert; they may indeed both be by his hand. The figure of God in the Amsterdam version shows an unmistakable kinship with a drawing bearing the signature of Vellert in the British

Museum. The newly acquired roundel with its Gothic buildings may be taken to be the earlier; it must be pointed out, however, that similar Gothic forms appear in a drawing signed by him and dated 1532 in the Albertina at Vienna,² whilst Renaissance forms are already found in another design by him dated 1525, also in the Albertina.³ A

¹ See F. Winkler, *Der Meister von Flémalle und Rogier van der Weyden*, Plate XIV.

² Illustrated by H. Schmitz, *Die Glasgemälde des königlichen Kunstgewerbemuseums in Berlin*, 1913, Abb. 119.

³ *Jahrbuch der Sammlungen des a. h. Kaiserhauses*, vol. xxii, 1901, Plate VI.



PANEL OF STAINED GLASS. ENGLISH: 13TH CENTURY.

PURCHASED WITH HELP FROM SIR OTTO BRET, K.C.M.G., AND THE NATIONAL
ART-COLLECTIONS FUND.

(p. 14)



PANEL OF STAINED GLASS: THE ARMS OF THE DUKES OF JULIERS AND BERG,
GERMAN (LOWER RHENISH); ABOUT 1510.

MURRAY BEQUIST.

(p. 15.)

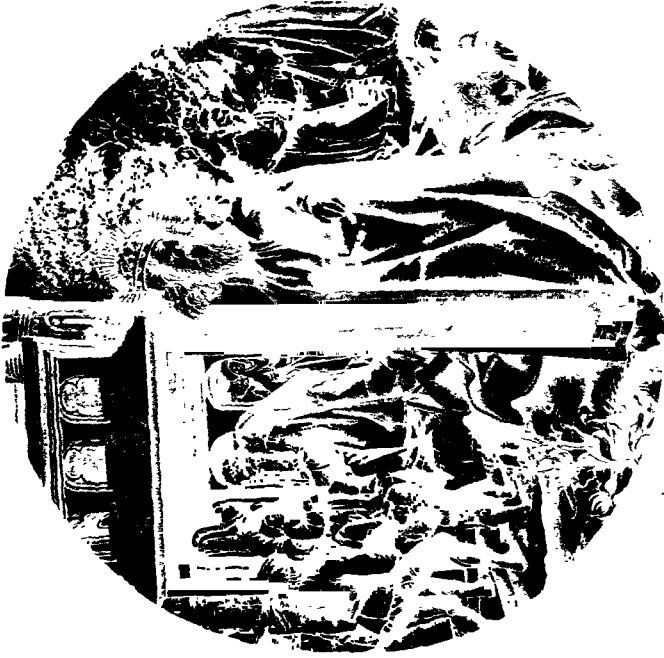


ROUNDEL IN ABRASSED BLUE GLASS WITH PAINTED FIGURES;
THE VIRGIN AND CHILD WITH ANGELS. NETHERLANDISH.

EARLY 16TH CENTURY.

MURRAY BEQUEST.

(p. 15.)



ROUNDEL OF STAINED GLASS; SCENES FROM THE LIFE OF
ABRAHAM. NETHERLANDISH (ANTWERP SCHOOL);

ABOUT 1525.

MURRAY BEQUEST.

(p. 16.)



WINE GLASS WITH STIPPLE ENGRAVING, BY FRANS GREENWOOD.
DUTCH; ABOUT 1730.

(p. 19.)

third Flemish roundel of about 1530 is painted with a curious allegorical subject of Saturn or Time as an old man with a scythe driving away Melancholy in the guise of a swine in monk's habit with rosary and skull. The words *melancolique* and *saturne* are inscribed in Gothic characters across the sky.

A slightly earlier roundel (*Fig. 13*), smaller in size than the usual type, and delicately painted in grisaille and yellow stain, with a background of scratched foliage diaper, is probably Swabian work of about 1480. It represents St. Peter and is evidently from a series of which another, representing St. John the Baptist, is in the Wallraff-Richartz Museum at Cologne.¹

Three later English glass panels were also acquired during the year. A late 16th century armorial panel (*Fig. 14*) from Filby Hall, Norfolk, is carried out mostly in green, yellow, blue, and red enamels, the only "pot-metal" glass being flashed ruby. The panel is inscribed: *Edward Lucas of London, Gentleman, made this window*—which should presumably be read in the sense "had this window made." The Lucas family, whose arms are quartered 1 and 4

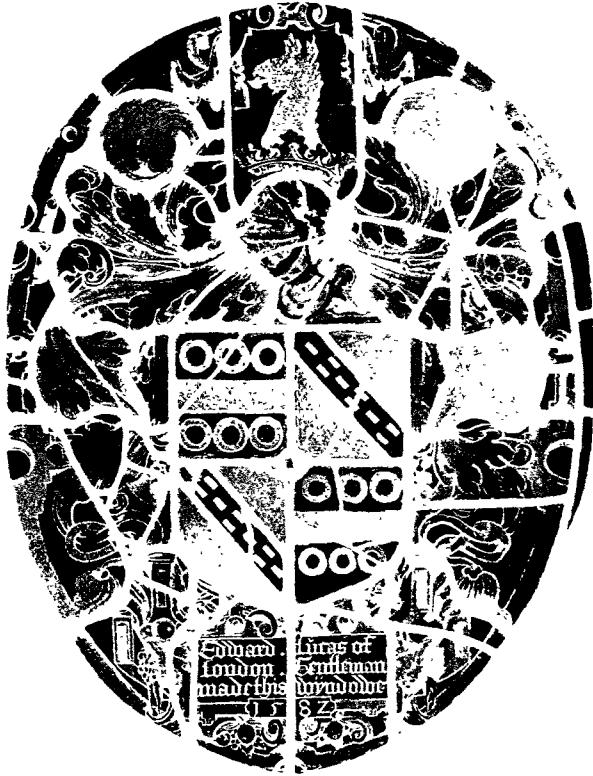


Fig. 14.

¹ Illustrated in H. Schmitz, *op. cit.*, Abb. 179, and *Deutsche Glasmalereien der Gotik und Renaissance*, Munich, 1923, Fig. 13.

on the shield, were connected with Filby Hall at the time when the panel was made.

A painted panel given by Mr. Wilfred Drake belongs to a type and period hitherto scarcely represented in the Museum—English enamelled glass of the 18th century. It is a small work representing Samson upbraiding his father-in-law, after the composition by Rembrandt; it has the signature, *Eglington Margt Pearson*, of a glass-painter who contributed panels to the exhibitions of the Society

of Artists in 1775, 1776, and 1777; she died in 1823. A second 18th century panel, acquired by purchase, is of a similar technique, but painted in grisaille only, with a satyr and his family, and is of earlier date, being signed *E. HEINS*, 1727. The identity of this painter is uncertain, but he may have been related to two artists named Heins, father and son, of German extraction, who worked in England in the 18th century.



Fig. 15.

Two important objects were added by purchase to the collection of glass vessels. One is the mug illustrated (*Fig. 15*), which bears at the base of the handle an impressed raven's head, the seal of George Ravenscroft, one of the early pioneers of the art of glass-making in England. We know from records that in 1674 he was working at a glasshouse at Henley-on-Thames, which belonged to the Glass-sellers' Company, but afterwards he moved to their glasshouse in the Savoy. This mug, which we may date about 1675, is one of the earliest examples of English glass of lead. It is interesting to see in its shape the influence of contemporary stoneware.

The other rare example added to the glass collection is a large goblet (*Plate 12*) engraved by Frans Greenwood—the first specimen of Greenwood's art to find its way into the Museum. The actual goblet (which has been broken and repaired in silver) is of English manufacture, and dates from about 1730. Greenwood, who was born in Amsterdam in 1680, was living at Dordrecht in Holland by the year 1726, and he died there in 1761 or 1762. The technique he invented is strictly analogous to stipple engraving on copper-plates for printing; it consists in pitting the surface of the glass with a pointed (presumably diamond-pointed) instrument and in this manner producing the effect of light and shade by the degree of closeness of the stipples. It is to be noticed that the stipples are not *scratched* into the surface, but *hammered*. The dated Greenwood glasses range from 1722 to 1749; the present specimen has no date, but it is signed on the far side in large cursive script: *F. Greenwood, fec.* The design has not been traced to an original, but the arrangement of the figure recalls that of several compositions by Van Ostade, which, however, represent the figures in contemporary dress and not, as here, in classical guise.

Miscellaneous gifts and bequests were received from the following:

Mr. G. Abercromby, a *famille verte* dish, and a set of sixteen Bristol delft tiles with designs in colours, from *The Ladies' Amusement*.

Mr. Victor Ames, a Savona drug-pot of the first half of the 18th century and an earthenware jar made by R. F. Wells.

Mr. A. L. B. Ashton, a German or Swiss painted stove-tile.

Mr. N. Baker, a Lowestoft cup and saucer.

Mrs. Blackett, a cut-glass sugar-basin, with mount, dated 1801-2.

Mrs. B. Braithwaite-Batley, a jar of English cut-glass.

Mr. C. E. N. Bromhead, a plate of Ring's (Bristol) earthenware.

Mr. A. H. S. Bunford, a Chelsea-Derby cup and saucer.

Mr. F. Callow, a mediaeval English jug.

Mr. T. Charbonnier, a dish of Bristol enamelled earthenware.

Mr. and Mrs. Arthur Churchill, five specimens of English glass.

Mr. Stuart G. Davis, a jug of Marburg earthenware.

Mr. René de l'Hôpital (in memory of his father), a French biscuit porcelain clock.

The Egypt Exploration Society, a collection of forty-five fragments of glass found at Tel-el-Amarna.

Mr. Heneage Wynne Finch, a Staffordshire earthenware bust of John Wesley from the model by Enoch Wood.

DEPT. OF CERAMICS

Messrs. S. M. Franck and Co., a Chinese figure of a swaddled infant.

The late Howard D. L. Galton (by bequest), twelve pieces of pottery, including two Venice maiolica drug-pots of the second half of the 16th century, a Moustiers sugar-caster, three pieces of Rouen faience, two pieces of Nevers faience, and a mug of Leeds cream-coloured earthenware.

Mr. Stephen Gaselee, C.B.E., a French wine-bottle bearing the seal of Louis Philippe.

The Rev. Canon Gilbertson, a Staffordshire figure of Christ at the Column.

Mr. C. Reginald Grundy, a cream-coloured earthenware teapot, painted in overglaze colours, Staffordshire, about 1770.

Mrs. Hemming, two pieces of Sussex pottery.

de Heer H. M. Heyman, four 17th century Dutch tiles.

Dr. W. L. Hildburgh, F.S.A., thirteen fragments of pottery found at Fostat (Cairo) and a Tournay biscuit group.

Mrs. James (in memory of her son, George Brooksbank-James, F.R.C.S.), a group after Angelica Kauffmann, and two companion groups, in Derby biscuit porcelain.

Mr. G. H. Johnson, a Bohemian glass beaker.

Mr. T. Matsubayashi, three pieces of modern Japanese pottery.

Mrs. Mary E. Morris, an English wine-glass.

Prof. Percy Newberry, two fragments of pottery from Fostat.

Major F. B. Pearce, C.M.G., fragments of Chinese pottery found in East Africa.

Mr. W. A. Propert, a tureen of French (Valognes) faience, early 19th century.

Mr. E. J. Reynolds, three pieces of Russian porcelain.

Mr. W. Ridout, a Chinese provincial blue-and-white saucer and an Arita tureen, also several pieces of European pottery, including four Spanish tiles of the 17th century, two pieces of German stoneware, and a Talavera drug-pot.

Mr. G. McN. Rushforth, a Capodimonte plaque with cameos of Roman emperors.

Professor C. G. Seligman, F.R.S., two pieces of Chinese porcelain.

Mr. A. Myers Smith, three pieces of English porcelain.

M. Georges Tabbagh, a lusted bowl of Samarra type.

Mr. J. H. Vaughan, fragments of Chinese and Persian pottery found in Pemba, East Africa.

DEPT. OF CERAMICS

Lt.-Col. J. Worsley Taylor, a glass sword of the 18th century, of the type carried in civic processions by glass-makers at Bristol.¹

The late Mrs. Froud Walker (by bequest), four patch-boxes of Bilston enamel.

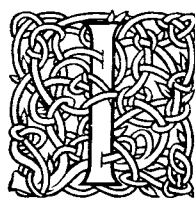
Mr. T. F. Wilson, a Persian earthenware vase.

¹ Compare F. Buckley, "The Early Glasshouses of Bristol" (*Transactions of the Society of Glass Technology*, 1925, vol. ix, p. 49).

Extract from *Daily Post*, 14th November 1738:

"Bristol, Nov. 11. Yesterday the Prince and Princess of Wales paid their promised visit to this City. . . . The Companies of the City made a magnificent appearance in their formalities, marching two by two, preceding the Corporation and the Royal Guests. The Company of Glassmen went first dressed in white Holland shirts, on horseback, some with swords, others with crowns and sceptres in their hands made of glass."

III. DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN



IMPORTANT additions were made to each main branch of the Department's collections during the year 1924, a total number of more than two thousand prints and drawings being acquired by gift, purchase, or bequest. It is impossible in this Review to refer to all of these acquisitions, but they are catalogued in detail, and donors' names are given, in the printed volume which is issued every year, of the "Accessions" of the Department.

(I) ENGRAVING

ETCHINGS AND DRY-POINTS

A considerable number of modern etchings was acquired during the year through the generosity of donors. Mr. W. P. Robins, R.E., presented proofs of two of his dry-points, and his etching, "Haymaking on the Waveney," was given by Messrs. P. and D. Colnaghi and Co. Mr. Walter Tittle gave six of his dry-points and an etching. In addition, twenty-seven of Mr. Tittle's dry-point portraits of members of the Washington Conference on the Limitation of Armaments (1921-22) were purchased. A proof of the portrait of Mr. A. J. Godby, etched by Ernest Cole in 1909, was presented by Mr. Godby through Mr. Campbell Dodgson, C.B.E.

Among other gifts were six etchings by A. W. Heintzelman; "St. Wendred's Church, March" and "The Ford" by F. L. Griggs, A.R.A., R.E.; six etchings by Mrs. Edna Clarke Hall; seven etched portraits by E. S. Lumsden, A.R.S.A., R.E.; "Deux Landaises" by Gerald Brockhurst, R.E.; and examples of the work of Curnow Vosper, R.W.S., Arent Christensen, Gabriel Thompson, and J. B. Souter. Seven etchings by Edmund J. Sullivan, A.R.W.S., A.R.E., were purchased.

Among other prints acquired by gift during the year were the

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colour mezzotint portrait by A. Stewart Wright after the painting by Hoppner in St. James's Palace, and another mezzotint by the same engraver, "Schoolboys," after Sir Joshua Reynolds.

WOODCUTS, LITHOGRAPHS, AND POSTERS

Mr. R. Holland-Martin presented thirteen chiaroscuro wood-engravings by John Skippe.

The modern schools of wood-engraving were very well represented by acquisitions during 1924. Twelve progressive proofs of the colour woodcut, "Forget-me-nots," by Hall Thorpe, were presented by the artist, and Messrs. P. and D. Colnaghi and Co. gave a proof of "St. Paul's: rainy day," by Emile Verpilleux. A modern woodcut Japanese poster, advertising a play, was presented by the Japan Society. Among other gifts were six wood-engravings by Gordon Craig, two by Marion Mitchell, and one by G. Kruell. Purchases included nine colour woodcuts by Mabel A. Royds, three colour woodcuts by Mrs. E. Garrett Rice, three colour woodcuts and one in monochrome by Y. Urushibara; three by Sydney H. Gausden; a volume of wood-engravings by Eric Gill; a new engraving, "Lady with Mantle," by the same artist; "The Flight into Egypt" by Claughton Pellew; "Portofino" by Ethelbert White; and "The Toilet" by F. C. Medworth. A series of thirty wood-engravings by various Scandinavian artists was also bought.

A wood block with a design by Fred Walker for an invitation card for Arthur J. Lewis, and a proof from the wood block, together with another invitation card by the same artist, were presented by Mrs. Gielgud on behalf of the four daughters of the late Mr. and Mrs. Arthur J. Lewis.

The lithographic stone with the design by Frank Brangwyn, R.A., to assist recruiting for the United States Navy during the Great War, together with a copy of the poster as published, was presented by the artist and Mr. R. G. Praill, of the Avenue Press. Thirty-seven lithographs in colour, by Theodoor van Hoytema, were acquired by purchase, as were also seven lithographs by Professor H. K. Stabell, and some forty prints by Forain, Steinlen, Godin, Oliver Hall, A.R.A., G. Kampmann, and William Strang, R.A.

Posters may conveniently be described under the heading of

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lithographs. The Underground Electric Railways Co., through Mr. Frank Pick, presented not only sixty posters issued to advertise London transport services during the year, but original designs for three of these by E. McKnight Kauffer, and a sheet of original drawings by Albert Rutherston for the "Pantomime" poster, as well as the model stage constructed from the design. Eight posters advertising the British Empire Exhibition, with six by G. Spencer Pryse, were given by the Controller of Publicity, and five posters by the Secretary of the Pageant Council. Among other donors of admirable posters were the London County Council Tramways, the London, Midland, and Scottish Railway Co., Messrs. Sanders Phillips and Co., Messrs. J. Lyons and Co., Ltd., and Messrs. Walker Brothers, of Dewsbury.

A poster designed by E. McKnight Kauffer, and six showcards by C. Lovat Fraser, were given by Messrs. J. C. Eno, Ltd.; six "Poster Pointers," by C. Lovat Fraser, were presented by Messrs. MacFisheries, Ltd., for whom they were designed; and four posters advertising the Canadian Bank of Commerce were presented by the publishers. Messrs. Rous and Mann, Ltd. A Russian poster, advertising a museum of toys, was given by Sir Martin Conway, M.P., M.A. The poster by Sydney H. Gausden, for an exhibition of Jugo-Slav embroideries at the Faculty of Arts Gallery, was presented by the artist, and Lt.-Col. E. F. Strange gave four posters by Ernst Stern for the production of *Turandot* at the St. James's Theatre in 1913. An interesting collection of twenty-three posters, containing many representative examples of work done in the United States, was presented by Mr. C. G. Holme.

(2) ILLUSTRATION AND BOOK ORNAMENT

A drawing by Henry Ford for illustration to *Don Quixote* was presented by Mr. A. E. Anderson, and "A Wellington Street Memorial," a drawing for *Punch*, by James Shaw, was given by Mrs. Gabrielle Enthoven. Some two hundred original drawings, made principally by Matthew Pearson, in illustration of *An Inventory of the Church Plate of Leicestershire*, by the Rev. Andrew Trollope, B.A., were given by the Misses Trollope.

Mr. Max Beerbohm presented a recent caricature of "Professor Rothenstein lecturing on the need for closer and closer co-operation

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between the artist as citizen and the citizen as artist." Two other "Max" cartoons were acquired by purchase, one representing the late Director of the Victoria and Albert Museum, "Sir Cecil Harcourt Smith receiving a deputation from a Northern Town that is meditating a Museum," and the other showing Mr. Gordon Craig "Preparing for the International Theatre Exhibition, Victoria and Albert Museum, 1922."

Seventy foreign bookplates by various artists were presented by Dr. Herman T. Radin; and two bookplates by R. Anning Bell, R.A., R.W.S., and three by Walter Crane, were given by Mr. E. J. Horniman. Purchases included forty printed designs by C. Lovat Fraser for broadsides, bookplates, book ornament, trade cards, etc.

(3) DESIGN (VARIOUS CLASSES), ETC.

ART OF THE THEATRE

The Department became possessed during the year, through the generous gift of Mrs. Gabrielle Enthoven, of her large and interesting collection of playbills and theatrical programmes, comprising some fifty thousand items. One of the earliest bills is for 1738, and announces a performance of *Comus* at Covent Garden, and the series continues until the 'seventies of the last century. There are two hundred and forty bills having reference to Garrick; one for the first performance in London of a "young lady" who was afterwards to be known as Mrs. Siddons; bills of the two performances given at Covent Garden in honour of the Duke of Wellington and Blücher; and one for the first performance of *The School for Scandal*. In addition, the collection includes almost complete sets of programmes for the acting careers of Kean and Macready. The collection is of great value for the identification and dating of drawings and designs connected with the arts of the theatre, and it assembles a body of material to which future historians of the theatre can refer with absolute confidence. The chief gaps still to be filled up lie in the 'eighties and 'nineties of the last century, and it is hoped that those who can supply the missing bills, either of this period or of earlier dates, from their own collections, will do so.

The collection of designs for stage scenery received some important

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additions during the year. A design by Robert Edmond Jones for a stage-setting of the play *Swords*, by Sidney Howard, was presented by the artist; and Mr. R. C. McCleery gave thirty-six designs for stage-scenery by Hawes Craven, W. Telbin, and Sir L. Alma-Tadema, R.A. (*Plate 13*).

Mr. Albert Rutherston presented a sheet of preliminary drawings by the late Claud Lovat Fraser for the scenery in Act I of *As You Like It*, produced at the Lyric Theatre, Hammersmith, in April 1920.

Purchases included one hundred and thirty-five sketches for theatrical productions made by members of the Grieve family (c. 1797-c. 1840); five sheets of designs by Paul Nash for stage-scenes and costumes for *A Midsummer Night's Dream*; two drawings by Ernst Stern of costumes in Reinhardt's production of *Turandot* at Berlin in 1911; and a collection of one hundred sheets of drawings of stage costume and theatrical characters by A. E. Chalon, R.A. (1780-1860).

ENGRAVED ORNAMENT

An interesting item was added to the national collections by the purchase of "Les Divers Portraits & figures . . . Des habitans du Nouveau Monde," etc., a set of thirteen engraved designs by the Master A D, who worked in the manner of Theodor de Bry, at the end of the 16th century.

There were no such outstanding purchases of ornament as there were during 1923, but an impression of the "Cahier de Bijouteries dans le Gout Moderne . . . Dessinés et Gravés par Fay" was acquired, as well as an original drawing for three jewelled pendants of the Holbein period.

WALL-PAINTINGS, ETC.

Purchases included twenty drawings made by E. W. Tristram, of early English wall-paintings in Rochester Cathedral, and various churches in Kent, Hampshire, Gloucestershire, etc.; two copies made by Mrs. Agatha Hall Shore of wall-paintings (c. 1630) in St. John's College, Cambridge; and five copies in colour, made by Mme. Lydia Nikanorova, of mosaics and frescoes in the Painted Mosque (the Church of the Chora-Kahrie Djami) at Constantinople. A copy by

Mrs. Monica Bardswell of a fresco painting on the south wall of the chancel of South Burlingham Church was presented by the artist; and Mr. Ernest Richmond gave twenty-six drawings of tiles and tile decoration in the Dome of the Rock in Jerusalem.

Thirty-two drawings by John Carter (1748-1817), mainly of the Trojan tapestries, formerly in the Painted Chamber, Westminster Palace, were bought at the Coates sale for the Westminster Public Library. It was, however, felt that the drawings were of more value in connection with the general history of tapestry than with regard to their topographical association with Westminster, and by the kindness of the Westminster City Council, the Victoria and Albert Museum were allowed to purchase them at the original cost. These drawings possibly formed one of the twenty-eight large folio volumes of architectural antiquities drawn and painted by John Carter, which were sold by Sotheby in 1818. It had been assumed that the tapestries were destroyed in the fire of 1834, but a manuscript note with the drawings, added after Carter's death, states: "These tapestries were sold about the year 1820 to Cha^r Yarnold, Esq^r of Great St Helens for the Sum of £10. At his death in 1825 they were purchased by a M^r Matheman for £7."¹

WALL-PAPERS

Gifts in this section included two panels of Chinese wall-paper from the Old Brewery House, Watford, given by Mr. Harold Sedgwick, two panels from Longnor Hall, Shrewsbury, together with a piece of flock wall-paper from the back of one of these, given by Major E. R. Trevor Corbett; another strip of flock wall-paper (c. 1725) from Glamorgan Street House, Brecon, given by Colonel H. P. Jones-Williams (*Plate 14*); a panel of English wall-paper, of the early 19th century, removed from the Great Room of the Society of Arts, Adelphi, London, given by Mr. Arthur T. Bolton, Keeper of the Sir John Soane Museum; a fragment of flock wall-paper (c. 1786) from Admiralty House, Whitehall, given by Sir Vincent Baddeley, K.C.B.; and a fragment of late 17th century wall-paper from Lumley Castle, presented by the Rt. Hon. the Earl of Scarborough. Twenty-four

¹ This is confirmed by a report of a meeting of the Society of Antiquaries, in the *Gentleman's Magazine*, vol. xcix (1829), p. 454.

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miscellaneous pieces of wall-paper, including an interesting example of engraved wall- or lining-paper of the late 17th century, with the subject of Diana and Actæon, were acquired by purchase.

STAINED GLASS

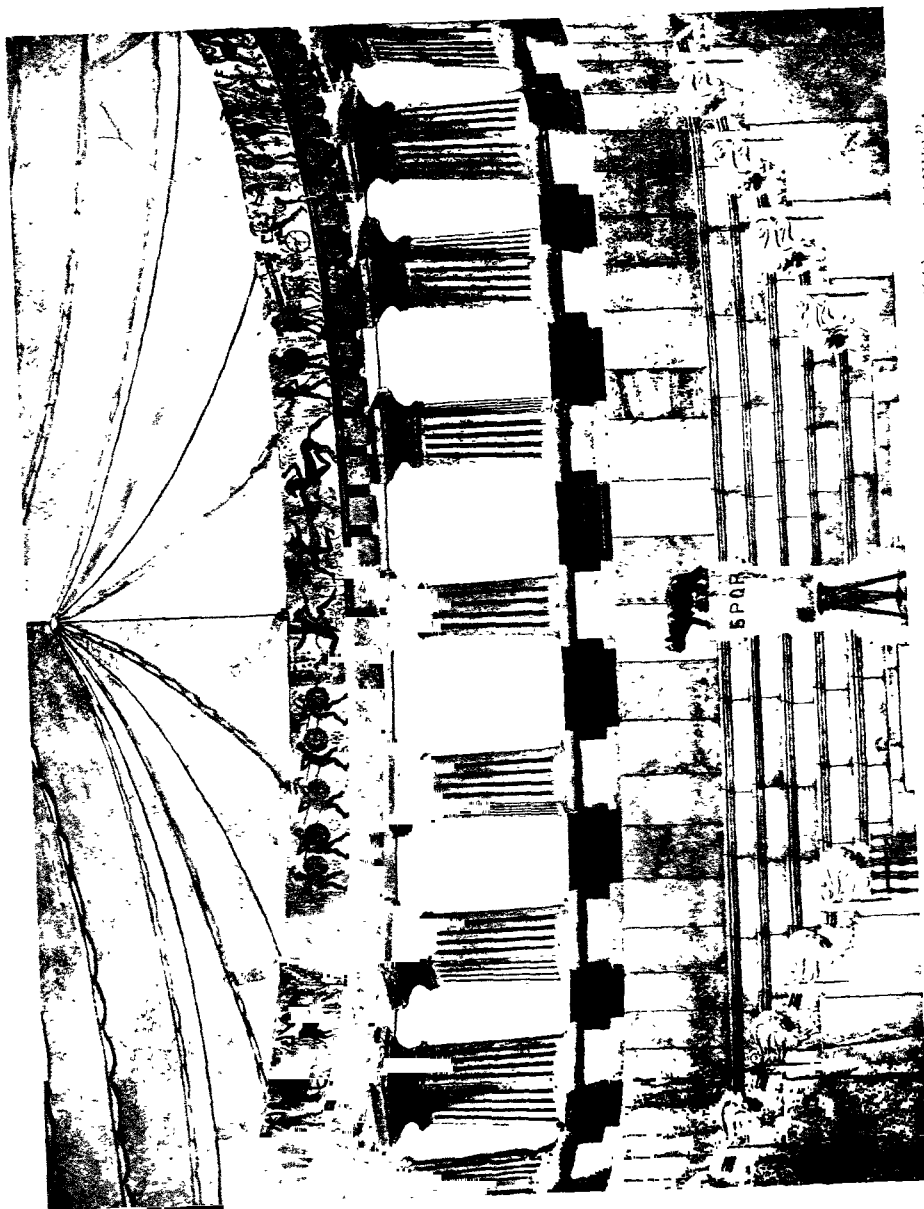
Fifty drawings by Sydney F. Eden, of stained glass in the county of Essex, were purchased. Other acquisitions included a design for painted glass, probably by Daniel Lindtmeyer (1552-1602), and four drawings of stained glass by Miss F. M. Hornby, presented by Miss Kate Wallis.

In addition, the late Mr. C. W. Whall, who played a leading part in that revival of personal craftsmanship in stained glass work which commenced in the early 'eighties of last century, presented, shortly before his death, some thirty-eight cartoons and designs for his work in Gloucester Cathedral and elsewhere. These are of especial interest to students as exhibiting all stages in the process of designing for stained glass, and showing the result of the co-operation of craftsmen—Mr. Whall and his assistants—trained to understand and practise the whole of their craft. The main portion of this series will remain in the Department of Engraving, Illustration and Design, and the remainder will be placed in the travelling collections of the Department of Circulation.

ARCHITECTURE, ETC.

An interesting acquisition, in view of the fact that the actual house-front is now in the possession of the Department of Woodwork, was the gift from Dr. Abraham Cohen of Sawyer's engraving after Shepherd of the front of Sir Paul Pindar's house on the west side of Bishopsgate.

A drawing by R. Norman Shaw, R.A., showing his design for rebuilding the Cheapside façade of the Mercers' Hall in 1877, was presented by the Master, Wardens, and Court of Assistants of the Mercers' Company. "The Mosque of Suleiman, Constantinople," an oil-painting by A. E. Henderson, R.B.A., was presented by the artist; and Mr. W. W. Tasker gave fifteen sheets of drawings, architectural and animal studies, by W. Tasker (1808-1852), with two



SIR LAWRENCE ALMA-TADEMA, O.M., R.A. DESIGN FOR A SCENE IN "CORIOLANUS";
WATER-COLOUR.

GIVEN BY R. C. MCCLERRY, ESQ.

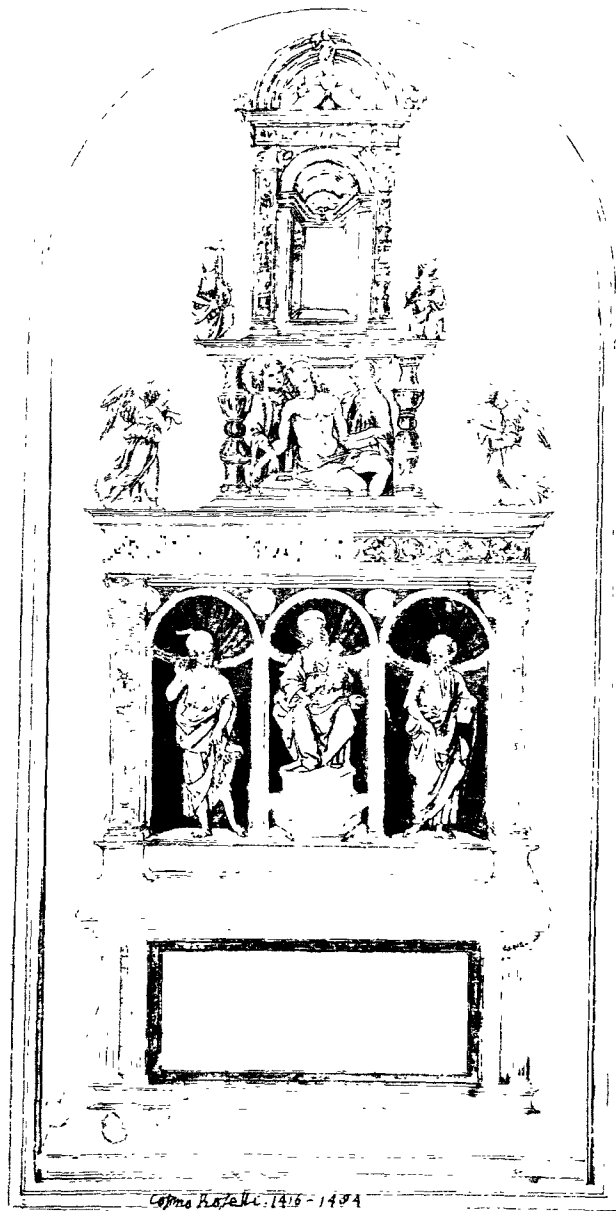
(p. 26.)



FLOCK WALL-PAPER: ENGLISH, 18TH CENTURY.

GIVEN BY COL. H. P. JONES-WILLIAMS.

(p. 27.)



ANDREA FERRUCCI. DESIGN FOR AN ALTAR-PILCE.
PURCHASED UNDER THE BEQUEST OF THE LATE FRANCIS REUBEN BRYAN.



THOMAS GIRTIN. LANDSCAPE WITH HERMIT, 1801. WATER-COLOUR DRAWING.

(p. 32.)

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lithographed views of Eaton Hall after the same artist. Measured drawings of Old Moreton Hall, Cheshire, by Maxwell Ayrton, were presented by Sir John Simpson, F.R.I.B.A.; and a coloured tracing of a design by Charles Spooner, F.R.I.B.A., for plans and elevations of a model country cottage, was given by the artist for the purpose of being exhibited with the model at Bethnal Green Museum. Mr. Walter Barratt gave forty-four sketches by his brother, the late Reginald Barratt, R.W.S., of architectural details and ornament from various buildings in Italy.

The Rev. H. Tyrrell Green presented a rubbing of a chalice brass (c. 1800) in Old Buckenham Church, Norfolk, rubbed by a new method which gives a positive, instead of a negative, impression.

Mr. F. C. Eeles gave a rubbing of the interesting second bell (by John Langhorne, of London, 1379-1405) in Little Hormead Church, Hertfordshire; and Mr. H. B. Walters, eighteen sheets of rubbings, chiefly from bells in West Hatch Church, Somerset.

DRAWINGS AND STUDIES

In 1923 the Museum acquired the set of fourteen working cartoons and fourteen studies for panels for the Stations of the Cross, by Eric Gill, in Westminster Cathedral. In 1924 a set of his designs for these panels, with two alternative designs, as well as fourteen life studies for the same series, were purchased. Fourteen other preparatory sketches and life studies were presented by the artist. Six drawings by John White Abbott (1763-1851) were given by Mrs. Fanny Douglas; Mr. A. E. Anderson gave a sepia drawing by Sir E. J. Poynter, P.R.A.; Mr. H. S. Reitlinger, three landscape drawings in colour by an unknown artist of the early 19th century; Mr. Reginald Grundy, three drawings in colour by the Rev. Joseph Wilkinson, two by F. J. Sargent, and one by Robert Hindmarsh Grundy; Mr. Sydney Vacher, seven drawings by Herbert Goodall, of landscape, architectural details, etc.; Mrs. Mackie, three figure studies by the late Charles Mackie, R.S.A., and a drawing in colour by William Walls, R.S.A., R.W.S.; Mrs. M. A. Miller, three drawings attributed to George Morland, Rowlandson, and J. S. Cotman respectively; Miss E. K. Pearce, F.L.S., a crayon study by W. P. Frith, R.A.; Miss Kate A. Thorne, a seascape with shipping, by William Anderson; Mr. H. Stuart Thompson, a drawing



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in colour by J. Catherine Russell; Miss Agnes B. Warburg, a drawing by Frederick A. Sandys; and Mrs. Gabrielle Enthoven, four drawings by Captain Bray, of Charmouth (c. 1790).

Two pen-and-ink drawings by Wenzel Hollar were acquired by purchase. These represent the Tower of London and Westminster Abbey respectively, and are among the rare surviving records of many similar studies of detail which Hollar must have made for his large etched views of "London from Bankside" and "Prospect of London and Westminster taken from Lambeth." The drawings are well authenticated, having belonged in succession to the Dacre, Strawberry Hill, Wellesley, Gardner, and Coates collections. Other purchases included a sketch-book, containing fifty-nine sheets of pencil studies, attributed to Hoppner; a drawing by Walter Crane of three female figures personifying the Ages; two sketch-books of S. J. E. Jones; and five drawings by Cornelius Varley.

An important design for an altar-piece by Andrea Ferrucci was bought with money from the Bryan Bequest Fund (*Plate 15*). This is of particular interest in view of the surprising rarity of drawings by Italian sculptors of the Renaissance, and the difficulty of definitely associating such as exist with any particular artist. The drawing is from the Wilton House collection, and is delicately executed with pen and brush in brownish ink, washed with bright red. It is unsigned, but the resemblance to the work of Andrea Ferrucci, particularly to the great altar-piece from San Girolamo at Fiesole now in this Museum (no. 6742—1860), is so marked that his name may be at least tentatively attached to it. The date is probably about 1500. A coloured facsimile reproduction was published in 1900 by Arthur Strong in his *Drawings by the Old Masters in the Collections of the Earl of Pembroke at Wilton House*.

DESIGNS FOR MANUFACTURERS

Among designs for manufacturers acquired during the year may be noted fifteen pricked paper drawings used in transferring patterns to be painted over on tiles, which were presented to the Museum by Heer H. M. Heyman, through Sir C. H. Marling, K.C.M.G.; sixty-two impressions from printing blocks for textiles used by the Swaislands Print Works, Crayford, Kent, during the early part of the 19th century.

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presented by Mr. G. P. Baker ; and about a hundred designs by Victor Ames for wrought iron gates etc., presented by the artist.

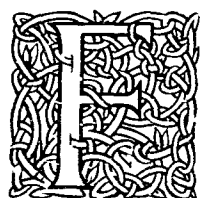
(4) BEQUESTS

Twenty-eight stipple engravings in colour by Bartolozzi, Ryland, and P. W. Tomkins, after Angelica Kauffmann, Cipriani, Reynolds, etc., were bequeathed to the Museum by the late Mrs. Frowd Walker, and eight engravings by various artists after British landscape painters of the early 19th century were bequeathed by the late Mr. E. R. J. Radclyffe.

The late Sir Claude Phillips generously expressed his appreciation of the Museum and its work by his bequest of four dry-points by Auguste Rodin.

IV. DEPARTMENT OF PAINTINGS

WATER-COLOUR DRAWINGS



FIFTY water-colour drawings were added to the Department of Paintings in 1924 by gift, bequest, and purchase. More than half were executed in the present century. Of those dating from the 18th and 19th centuries two were by painters not previously represented in the Museum collections, namely, J. H. Campbell (*b.* 1757, *d.* 1828) and Thomas Maisey (*b.* 1787, *d.* 1840), a former President of the New Water Colour Society. The most important, however, was a *Landscape with Hermit* by Thomas Girtin (*b.* 1775, *d.* 1802), which was sold by the artist at Paris, and has remained in the possession of the purchaser's family until it was acquired by the Museum (*Plate 16*). The drawing is signed, and dated 1801, and was therefore painted towards the end of Girtin's career. It has been suggested that the composition, which is unusual in Girtin's *œuvre*, may have been suggested by his study of paintings in the classical manner seen at the Louvre or elsewhere. An unfinished mountainous landscape by John Varley (*b.* 1778, *d.* 1842) was purchased because it throws interesting light on his technical methods (*Plate 17*). Four drawings by his brother Cornelius Varley (*b.* 1781, *d.* 1873) were bought. Mrs. Fanny J. E. Douglas gave a drawing by Francis Towne (*b.* 1740, *d.* 1816), and one by John White Abbott (*b.* 1763, *d.* 1851)¹ (*Plate 18*); three additional examples by the latter artist were bought. Mr. Lionel U. Grace gave a drawing by his father, the late Alfred Fitzwalter Grace (*b.* 1844, *d.* 1903). The late Mr. Howard Douglas Leonard Galton bequeathed five water-colour drawings, of which two were by W. Purser and two by C. Tattershall Dodd (*b.* 1815, *d.* 1878). The late Mr. William Hughes of Tulse Hill bequeathed an ecclesiastical interior by Samuel Read (*b.* 1815?, *d.* 1883). An excellent drawing by George Henry Boughton, R.A., R.I. (*b.* 1833, *d.* 1905), showing two old women sitting over a fire, was purchased. It illustrates a different phase of Boughton's work from the water-colours by

¹ See the *Review of the Principal Acquisitions*, 1923, p. 38.



JOHN VARLEY. SNOWDON. UNFINISHED WATER-COLOUR DRAWING.

(p. 32.)



JOHN WHITE ABBOTT. NEAR CANONTEIGN, DEVON, 1804.
WATER-COLOUR DRAWING.

(p 32.)

DEPT. OF PAINTINGS

him which were already in the Museum. A small moonlight seascape by Albert Markes (*b.* 1865, *d.* 1901), a colour-blind artist who signed "Albert," was also purchased, and Lieutenant A. J. Stark gave two anonymous drawings of Gibraltar.

Among the additions belonging to the present century were works by Mrs. Mary Busk, Mrs. Vera Willoughby, and Messrs. O. Wynne Apperley, Edwin Bale (*b.* 1838, *d.* 1923), A. J. C. Bryce, Romilly Fedden, Mark Fisher (*b.* 1842?, *d.* 1923), Cecil A. Hunt, Selwyn Image, James McBey, D. S. MacColl, Charles Mackie (*b.* 1862, *d.* 1920), Harry Morley, Lexden Lewis Pocock (*b.* 1850, *d.* 1919), Leonard Richmond (pastel), Fred Roe, Hugh Bellingham Smith (*b.* 1866, *d.* 1922), J. Frederick Wilson, and Wallace Wood. The majority were acquired through the generosity of donors, who included Mesdames Mary Busk and Alec Martin, Sir Charles Walston, and Messrs. A. E. Anderson, C. Reginald Grundy, Martin Hardie, Cecil A. Hunt, Selwyn Image, A. Lyndhurst Pocock, and Augustus Walker and the Contemporary Art Society.

MINIATURES AND SILHOUETTES

Eighteen miniatures and four silhouettes were added to the collection. The most important was a portrait of the Duchess of



Fig. 16.



Fig. 17.

Richmond, enamelled on gold by Jean Petitot (*b.* 1607, *d.* 1691) and signed with a monogram, and dated 1669 at the back (*Figs.* 16 and 17). Signed examples by Petitot of this period are rare. Another inter-

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esting acquisition was a self portrait of William Armfield Hobday (*b.* 1771, *d.* 1831), executed in 1793. Mr. Danton Guérault gave four miniatures respectively by, or attributed to, Ketterlin (*d.* 1799), R. Mabbet, Patrick MacMoreland, and Sophia Smith. Mr. Walter Barratt gave a miniature by Charles Jagger (*b.* 1770, *d.* 1827) of Bath, two silhouettes by Dixon of Bath, and one by I. Hallam. Two miniatures by George Patten, A.R.A. (*b.* 1801, *d.* 1865), were presented anonymously. The Earl of Minto gave a miniature by Miss Nellie Hepburn-Edmunds, and Mr. Francis Wellesley, J.P., a ring containing a very small silhouette. Miniatures by William Charles Alvey, Gustavus Hamilton, Le Hardy, J. Lacon, and Samuel Shelley were bought.

V. LIBRARY

GIFTS



RS. H. SIBTHORP BARLOW, who had previously presented to the Museum the MS. accounts of Chippendale, Haig & Co. for the furniture of David Garrick's house in the Adelphi, made a further gift of MS. documents, printed sale particulars, etc., relating to his property at Twickenham. It may be remembered that the Museum possessed already much Garrick material, including forty-three MS. volumes of his correspondence and other papers, in the Forster Library. Especially acceptable, also, as supplementing the collections of dramatic literature in the Dyce and Forster Bequests was the gift, made by Mrs. Buxton, of fifty-four 17th and 18th century editions of English plays, not previously there, including *Coelum Britannicum*, a masque at Whitehall, 1634; *The Beggar's Opera*, by Mr. Gay, second edition, 1728, and other interesting items. This gift was suggested to Mrs. Buxton by the announcement that Mrs. Gabrielle Enthoven had presented her collection of playbills to the Museum. Mrs. Enthoven herself gave to the Library *The Theatrical Observer*, eighteen volumes, September 1821 to June 1830.

An interesting autograph letter of the famous engraver Samuel Cousins, written about 1840, or soon after, to his former pupil, Thomas Lewis Atkinson, was given by the latter's son, Mr. Francis E. Atkinson. It gives Cousins' memoranda of quantities for making transparent etching ground. Another gift which may be associated, though only doubtfully, with a famous English artist, is a pocket-book of four leaves of ivory, in a blind tooled binding with flap, fastening with an engraved silver clasp, presented by Mr. Danton Guérault (*Fig. 18*). It is stated that this appeared in a sale a few years ago with three unfinished miniatures by Cosway in the pocket, from which it has been conjectured that it may have been used by him for sketches, colour notes, etc.

Mr. C. E. Keyser added to his previous generous gifts to the Photograph Section nine enlarged photographs of sculptured capitals, believed to have belonged to the cloister of Reading Abbey, and nine

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more of Norman sculptured tympana. Eight very interesting photographs of the Mosque of Mecca and its surroundings, of ceremonies round the Kaaba, of views of Medina, and the pilgrims' encampments there and at Mina near Mecca, were given by Lady Palmer. Seventy-two photographs of works of art in the British Primitives Exhibition at Burlington House in 1923 were presented by Lord Lee of Fareham and the Exhibition Committee, and Miss Alma-Tadema gave eighty-nine photographs of paintings by her father, Sir Lawrence Alma-Tadema, O.M., R.A., for addition to his library, which was presented to the

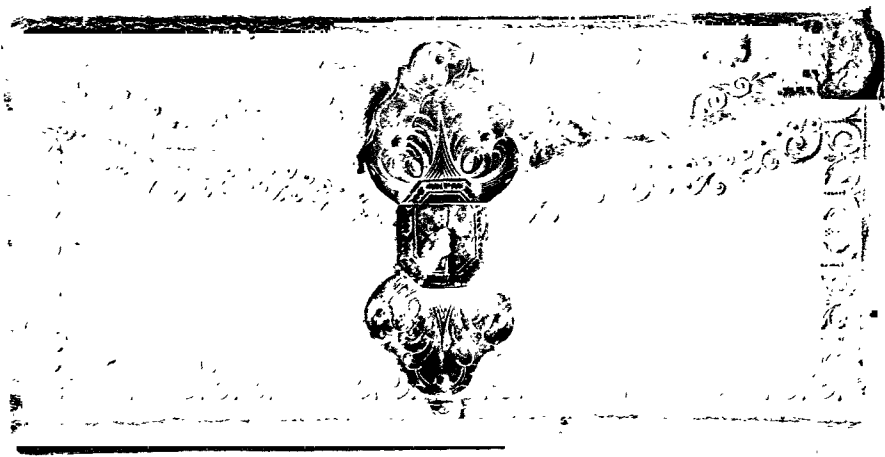


Fig. 18 (p. 35).

Museum in memory of him in 1915. Other gifts of photographs were 134 coloured views of Japan and illustrations of Japanese life, received from Mr. E. J. Horniman, who also gave a number of books, and eleven photographs from Mr. Edward Hudson of charcoal cartoons of musicians, actors, etc., by E. Nerman on the walls of Devonshire House.

To the examples of early printing in the Library two interesting additions were made: a fine specimen of early Greek typography by Aldus: the *Eclogues of Theocritus* (Venice, 1495), given by Mr. E. R. D. Maclagan (*Plate 19*), and thirty defective leaves of the *Breviarium ad usum Sarum*, printed by M. Morin for J. Richard at Rouen in 1496,



ΕΙΔΥΛΛΙΟΝ·Ε·ΟΔΟΙ-
ΠΟΡΟΙ·~

Αλῆες ἐμαὶ τῆνον γόν ποι μέγα γόν συ
βαρίπην
Φέμιτε γόν λάκων αὐτόμενιάκη
ἐχθρὸς ἐκλεψεν·

Λ· Οὐκ ἀπὸ πάς κρᾶμας, σί-πῃ
μυῖδες; οὐκ ἐσθρῆτε

Τόν μὲν τῶν συρίθα πρώαν κλίψαντα ἰομάπαι;

Κ· Τὰν ποίδρυσέγγα; τὸν δ' ὅκκα δῶλε συβάρτα
Ἐκπάσω σύειγγα; τί δ' ὅκκα πσιωκορύδων;

Ἀρκῆτοι καλᾶμασάλὸν ποπύσθεν ἐχρῆτε;

Λ· Τὰν μοι ἐδωκε λύνων ὅτ' ἄλθε ρε, τὴν δὲ γὼ ποίσι
Λάκων ἐκκλίψας ποκίβαράκος, εἰπὲ κομάπαι.
Οὐδὲ γ' ὅτ' ἐμάρα βελδισσώτη ἦς γοι ἐνὶ δφν·

Κ· Τὸ ἑρῶκύλος μοι ἐδωκε γὼ ποκίλον ἀνέκιδον
Τῶς νύμφας πᾶν αἶγα, τὸν δ' ὅκκα κέ ρ' ἔχρῆτε
Βασκαίνων· ὅτ' ἔμμετ' ἰοίδια γυμνὸν ἐθῆκες;

Λ· Οὐ μὲν γὼν γόν πᾶνα γόν ἀκττον, οὐδέ γε λάκων
Τὰν βαίπην ἀπὲ δνσὸ καλαίθιδος, ἢ κατὰ τῆναι
Τᾶς πῆφας ὠνθρωπεμανεῖς εἰς κρᾶθιν αὐλοῖ μί·

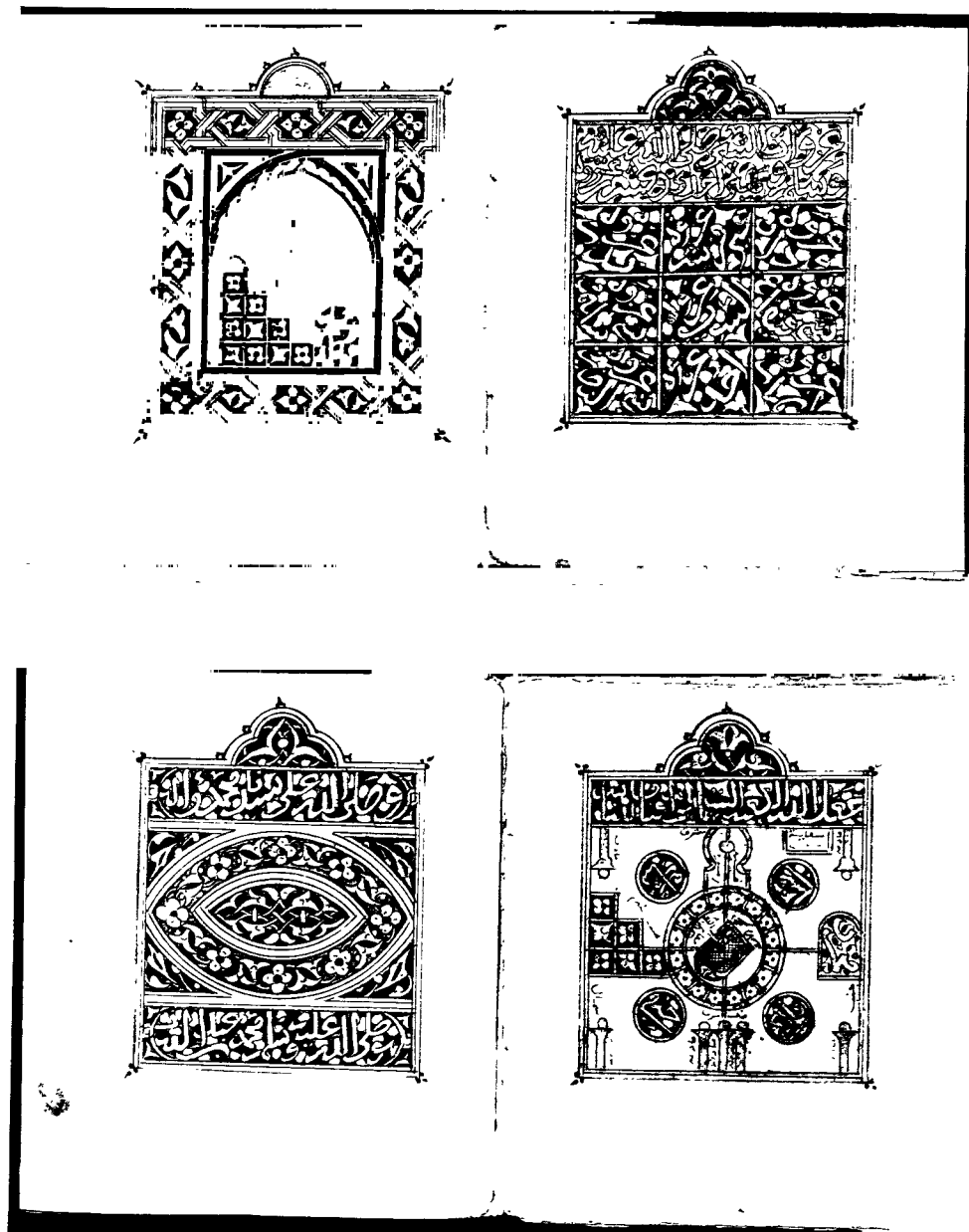
Κ· Οὐ μὲν οὐτὰν πάς πασ λιμέναδες ὠγαθὸν νύμφαι
Αἰτί μοι ἱλαοί τι βῆ μιν εἰς τὴν λίθοι εἰς·

Οὐτὴν πᾶν σύειγγα λαθὼν ἐκλεψεν κομάπαι·

B·B 11

THEOCRITUS, ECLOGAE TRIGINTA (IN GREEK). VENETAE (ALDUS
PIUS MANUTIUS), 1495.

(p. 36)



ILLUMINATED MS. DATA'IL AL-KHAIRAT. MOORISH: 16TH CENTURY.

(p. 40.)

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given by Mr. Sydney Vacher. The only known copy of this Breviary is in the University Library, Edinburgh.

Of the new books presented, Mr. Hardy Wilson's *Old Colonial Architecture in New South Wales and Tasmania*, given by the author, is of especial interest, as he had in 1923 lent the drawings, reproduced in it, for exhibition in the Department of Engraving, Illustration and Design. The following privately printed catalogues were given by the owners of the collections: the catalogue in three volumes, by Mr. Felix Joubert, of the collection of European arms and armour formed at Greenock by Mr. R. L. Scott; that, by Dr. J. Brinckmann and Lieut.-Col. E. F. Strange, of Japanese colour prints and other engravings in the collection of Sir Otto Beit, Bart., K.C.M.G.; Major G. O. Sandys' catalogue of the family portraits and some pictures at Graythwaite Hall, Lancashire; and Mr. J. A. Maclean's of oriental rugs in the collection of Mr. James F. Ballard.

A MS. volume of heraldic notes and memoranda by the Rev. C. B. Bicknell was given by Mrs. E. L. Tabor, and the following typewritten MSS. were also received as gifts from their authors: Mr. J. D. Batten's description of the methods, pigments, etc., used by him in the plastering and painting of his fresco of Atalanta and Milanion, in the Museum, and Mr. P. R. Broemel's biographical sketches of Captain John Mills, Mrs. Isabella Mills, and Alfred Mills, painter and engraver. Two other manuscripts were lent in order that typewritten copies might be made from them: an inventory of September 1600, of furniture, etc., at Ingatestone Hall, Essex, of which the use was granted by Sir John Petre, afterwards 1st Baron Petre, to William Petre; and a list of miniatures by Alfred Tidey (*b.* 1808, *d.* 1892), compiled by Dr. Stuart Tidey, and lent by him. The original of the Ingatestone inventory is preserved at Thornton Hall, Essex, and the transcript, from which the copies were made, was lent by Lady Carne-Rasch.

Collections of books, etc., were given by Mr. A. Myers Smith and the Japan Society. The gift from Mr. A. Myers Smith comprised eighty-four volumes, including two specimens of 18th century English binding; *Hogarth restored*, . . . *re-engraved by Thomas Cook* (text, 1808; plates, 1812); a number of interesting illustrated books and nineteen catalogues and pamphlets; from the Japan Society came fourteen photographs, a set of twenty-eight volumes and two odd parts of the *Imperial and Asiatic Quarterly Review*, and a number of other publica-

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tions. From the Science Library 182 volumes were transferred, for use in this Library or in the reference libraries of other Departments of the Museum, and a set of the designs by Mr. MacDonald Gill of regimental badges, etc., for the headstones in military cemeteries, was given by the Imperial War Graves Commission.

From Mr. F. V. Burridge, R.E., Principal of the L.C.C. Central School of Arts and Crafts, was received a copy of *Hesiod: Works and Days, a translation into English by Samuel Butler*, now first printed by students of the printing class under Mr. J. H. Mason and bound by students of the school. Another addition to the Library collection of works of modern presses was made by Mr. Falconer Madan, who presented four productions of the Daniel Press, ranging in date from 1852 (at Frome) to 1892 (at Oxford).

The first parts were received of the important collection of reproductions of engravings of ornament: *Ornamentale Vorlage-Blätter des 15. bis 18. Jahrhunderts*, which is being presented by the author, Dr. R. Berliner. Mr. A. W. G. Randall gave an interesting record of picture collecting, in Dr. A. Lichtwark's *Briefe an die Kommission für die Verwaltung der Kunsthalle (Hamburg)*, herausgegeben von G. Pauli, in two volumes; and Mr. Victor and Miss Theodora Wilbour, the executors of the late Mr. C. E. Wilbour, presented a copy of Mr. W. B. Cook's Catalogue of the Egyptological Library and other books given from Mr. C. E. Wilbour's collection to the Brooklyn Museum. The Master Goldsmiths of Christiania (*Guldsmedmestres Faggruppe*) gave a copy of the important book by Messrs. H. Grevenor and T. B. Kielland, *Guldsmedhandverket i Oslo og Kristiania*. The collection of books decorated by the late Claud Lovat Fraser was strengthened by the gift by Mr. Desmond Coke of five further volumes. The Royal Drawing Society presented a collection of its publications: reports, examination papers, etc., of the years 1912-1923, and Capt. K. A. C. Creswell added to his former gifts a copy of his Provisional bibliography of the Moslem architecture of Syria and Palestine, and others of his writings. Mr. E. Harris, I.S.O., presented a copy of the large folio volume, published in 1874 by Dickinson Bros., of twenty-three portraits engraved by Francis Holl of ladies of the court of Queen Victoria.

Among gifts adding useful works to departmental reference libraries (there being copies of them already in the Central Library) may be mentioned a copy of E. von Lenz, *Die Waffensammlung des Grafen S. D. Scheremetew in St. Petersburg* (1897), to the Department

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of Metalwork, from Mr. F. H. Cripps-Day; of Col. H. H. Mulliner, *The Decorative Arts in England, 1660-1780* (1924), to the Department of Woodwork, from Mr. Freeman Smith; and of G. Pycroft, *Art in Devonshire* (1883), to the Department of Paintings, from the Rev. Arundell Leakey.

Other donors during the year were: The Colonial Secretary, Ceylon, Sir Edward Sullivan, Bart., Baron de Belabre, Dr. W. L. Hildburgh, Prof. E. Steinmann, Mr. F. F. Sherman, Mr. Wm. Roberts, Mr. Cecil Crofton, Señor Don Agustin Vazquez Armero, el Alcalde de Sevilla, Mr. E. A. Ebbelwhite, Capt. V. Ames, Mr. Ch. A. Nomicos, Miss Pesel, Mr. F. C. Eeles, Monsieur E. Gavelle, Mr. A. P. Oppé, Mr. L. Harris, Dr. P. Jessen, the Burlington Fine Arts Club, the Society for the Preservation of New England Antiquities, Mr. A. M. Hocart, Archaeological Commissioner, Ceylon, the Secretary, Government General of Chosen, Mr. E. W. Fritchley, Mr. J. N. Comper, Sister Dora, C.S.M.V., Wantage, Mr. W. J. G. van Meurs, Prof. Tancred Borenius, Miss Saward, Mr. J. L. Kirk, Mr. Julian Moore, Mr. W. W. Watts, Mr. A. F. Kendrick, Mr. B. Rackham, Mr. Martin Hardie, Mr. W. King, Mr. O. Brackett, Mr. H. C. Andrews, Canon C. Urseau, Rev. S. E. Jarvis, the Town Clerk of Exeter, Messrs. Charpentier, Ltd., Rev. G. M. Benton, Mr. T. G. Hobbs, Mr. J. E. Pritchard, the family of the late Sig. Francesco Gioli, Mr. Egerton Beck, Mr. J. H. Hyde, Dr. W. Greg, Herr H. Huth, Monsieur H. Algoud, Mr. D. Croal Thomson, Mr. A. Walker, Messrs. Lefevre & Son, Messrs. Trollope & Colls, Messrs. Holloway Bros., Underground Railways of London, the Council of the Pageant of Empire, St. Bride Foundation Institute, etc.

As in previous years many publications were received as gifts, or in exchange for publications of this Museum, from British and foreign museums, galleries, societies, and business firms.

PURCHASES

One interesting, though not costly, illuminated manuscript was bought during the year, a 16th century Moorish MS. in Arabic of the *Data'il al-khairāt*, a book of prayers of the Moorish Saint Muhammad ibn Sulaimān al-Jazūlī, who died in A.H. 870, *i.e.*, A.D. 1465. It was written and illuminated in the reign of the Moorish Sultan Al-Mansur Biltah Abd Allah, son of Ismail, and contains complete pages of

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decoration, illuminated head-pieces, etc. (*Plate 20*). One of the full pages has a conventional representation of the interior of a mosque, with pulpit and a hanging lamp. The manuscript was brought from Kano in 1902. Another interesting acquisition was the minute book of the Junior Etching Club, from its foundation on 17th June 1857 until the final meeting on 27th April 1864. The minutes and account books of the senior, and longer-lived group, the Etching Club, were already in the Library collections. The Library also acquired a modern manuscript by Mr. G. A. Bouvier on the Heraldry of the Saints, with an extensive collection of drawings and tracings from illuminated manuscripts, paintings, engravings, etc.

A very important, recently published book bought during the year was Dr. J. Wilpert's *Die römischen Mosaiken und Malereien der kirchlichen Bauten vom IV. bis XIII. Jahrhundert*, in four volumes (two of illustrated text, two of very fine reproductions in colours). This work probably could not have been produced without the strong support given by the German Emperor, in the years just before the War, when his influence was great in Italy.

Other valuable works acquired were:

A monograph of the work of McKim, Mead, and White, 1879-1915. 4 vols. Collotype plates.

E. A. Stückelberg, *Unveröffentlichte Walliser Gewebefunde*, 1923, an album of photographic reproductions, many of them coloured, of textiles found in shrines and reliquaries at Sion and Saint-Maurice d'Agaune in the Canton of Valais.

Dr. O. von Falke, *Die Majolika-Sammlung Alfred Pringsheim in München*. Vol. ii. Coloured plates.

E. Heuser, *Porzellan von Strassburg und Frankenthal im 18ten Jahrhundert*. Illustrated.

The first volume of M. Fenaille, *Etat général des tapisseries de la Manufacture des Gobelins*, dealing with "Les ateliers parisiens au XVIIe siècle, 1601-1662," with photo-engravings and illustrations in the text. This appeared after the other volumes and completes the work.

Sections 3 and 4 of A. Le Coq, *Die buddhistische Spätantike in Mittelasien*.

R. Koechlin, *Les ivoires gothiques français*. 3 vols. Collotype plates.

W. Hege, *Der Dom zu Naumburg*. 3 vols. Photographs.

E. Haenel, *Kostbare Waffen aus der Dresdner Rustkammer*. Collotype plates (2 chromo).

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H. Schmitz, *Generaldirektor Ole Olsens Kunstsamlinger*. 2 vols.
Photo-engraved portrait and collotype plates.

The first volume of P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, with illustrations, some chromo.

The first volume of *Denkmäler des Theaters, . . . nach Originalen der Theatersammlung der Nationalbibliothek, der Albertina, etc.* (Vienna), being L. O. Burnacini, *Maschere*. Chromo-collotype plates.

Among the photographs bought were:

102 of the 13th century English MS. Psalter, Cod. lat. 835 of the State Library, Munich.

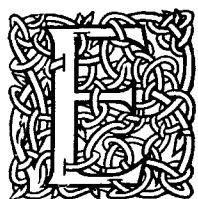
49 of exhibits in the British Primitives Exhibition at Burlington House in 1923.

13 of stained glass in Tewkesbury Abbey.

25 of Orchardleigh Church, 5 of Lydiard Tregoze Church, and a collection of 39 illustrating Llanwyn Church, Eaton Bishop, Oddingley, and The Vyne.

VI. DEPARTMENT OF METALWORK

GIFTS



IGHT of the Livery Companies of the City of London (the Clothworkers, Cordwainers, Drapers, Fishmongers, Goldsmiths, Ironmongers, Merchant Taylors, and Skinners) contributed to the purchase of an object of historic interest to London—a silver-gilt covered cup given to the Trinity House Corporation by their former Master, Richard Chester, who commanded the “Prudence” of Leigh as one of the London ships against the Spanish Armada, 1588. The history of the cup is recorded by an inscription delicately pounced round the lip, “Mr. Richard Chester his guift Beinge Mr of the Corporacion in Año Dñio 1615.” The cup, a fine example of a “steeple” cup, bears a maker’s mark assigned to F. Terry (one of the very few early marks which can be associated with a known goldsmith), with the London hall-marks for 1625-6 (*Plate 21*). It thus appears to have been given by Captain Richard Chester to the Trinity House in later life to commemorate his term of office as Master. He died in 1652 and is buried in Leigh Church, Essex, where his tombstone remains with memorial brasses of himself, his wife, and his children.¹

The Museum is particularly indebted to the Drapers’ Company for having advanced the sum necessary to secure the cup, and to Mr. Claude Taylor for having made very substantial concessions to enable the transaction to be carried through.

Her Majesty the Queen gave a pair of silver sugar-tongs set with pastes, made by T. Towman about 1755; Lady Tennyson gave an interesting Crucifixion plaque from an altar-cross, Limoges work of the 13th century in champlevé enamel on copper-gilt; Lady Florence Maude, a handsome gilt bronze table-clock, South German work dated 1582, formerly on loan from the late Earl de Montalt (*Plate 22*); the

¹ The “Prudence” of Leigh is shown in the Navy Records among the armament of the London ships, 29th July 1588, as of 120 tons, carrying 60 men, and furnished with the following guns: 2 Sakers, 6 Minions, 4 Falcons, and 4 Fowles. She was the largest of the five ships to be supplied by Leigh; as to the men to be furnished, the record states briefly, “All the men of Leigh” (*Davy’s Record Society*, 1894, R. Ac. 8109).

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Misses E. C. and A. F. Vernet, an important collection of thirty-one dishes and bowls, South German work in hammered brass, mainly of the early part of the 16th century (*Figs. 19 and 20*) ; Mr. S. J. Whawell, a group of gunlocks and mounts for guns in pierced and chiselled steel, many of them specimens of great beauty ; Dr. W. L. Hildburgh, F.S.A., an extensive collection of wafering-irons, chiefly Italian and German, a group of wrought iron knockers, handles, and other objects chiefly from the Peruzzi Collection, an English ornamental brass hinge of the 17th century, and various small articles in metal ; and Mr. H. Furmage, a group of helmets, pistols, a dagger, etc.

Mr. Lionel A. Crichton presented (through the National Art-Collections Fund) an heraldic plaque of silver-gilt with the arms of Antonio Paragues, Archbishop of Cagliari in Sardinia, 1558-1572 ; Mr. Louis C. G. Clarke, a silver-mounted coach-horn of late 17th century date ; Mr. G. F. Hill,

F.B.A., two brooches and a belt-clasp of silver-gilt filigree, Norwegian work of the 18th century ; Mr. Enrico and Miss Estella Canziani, a group of silver-gilt ornaments in filigree work for wearing in the hair, from Novara, North Italy ; Mrs. John P. Hutchins, a child's amulet from Spain in the form of a silver bell with chain ; and Colonel D. H. Colnaghi, a gold ring set with a cornelian intaglio, and a Maltese silver cuff-link.

Other gifts included a gold-mounted ivory toothpick-case from Mr. G. H. Johnson ; an English silver waiter and caster of the 18th

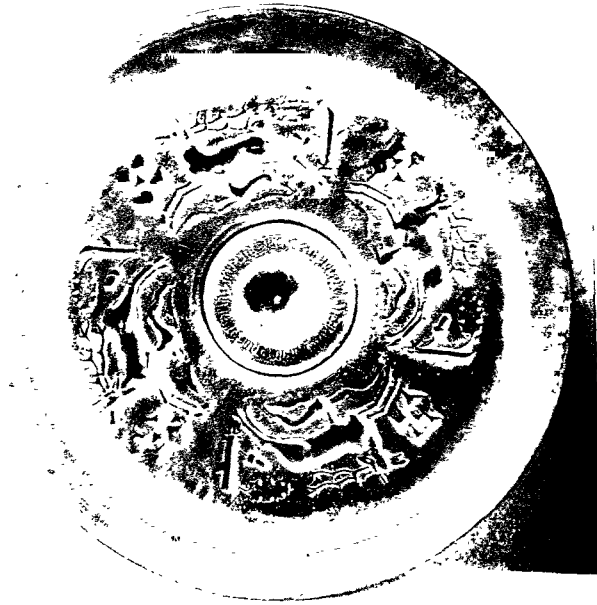


Fig. 19. 15th century.

century, and a silver Peruvian pendant, from Mr. Cecil F. Crofton; a silver mug made in 1785-6 by Langlands and Robinson of Newcastle-upon-Tyne, from Mrs. Mary E. Morris; a group of fifteen ornamental silver teaspoons of the 18th century, from Mr. Henry Oliver; an Irish silver spoon of 1794 with engraved handle, from Mr. Norman Gask; a silver wine-label with the crest of the Earls of Wilton, from Captain N. R. Colville; an East African silver anklet and an Italian silver hair-

pin, from Mr. Victor Ames; and a group of ancient Peruvian ornaments in silver, from Mr. Alfred Naylor.

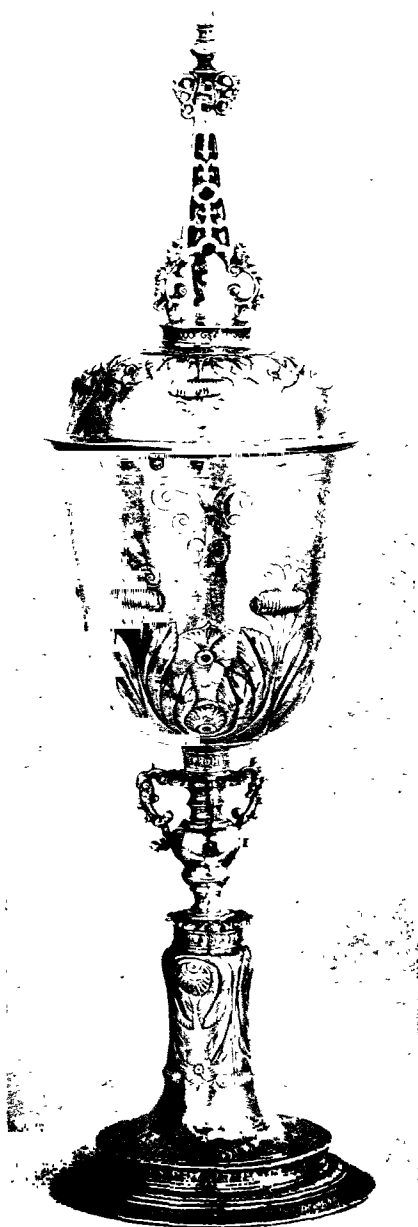
Mrs. Curtis gave a late 18th century copper urn; Mr. Charles Heape, a group of pistols, halberds, and other weapons; the Kent Gallery, a wrought-iron baluster from No. 12 Charles Street, St. James's (*Fig. 21*); Mr. G. Abercromby, a pair of iron firedogs with brass knobs; Mr. J. Seymour Lindsay, a bracket candlestick with rushlight-holder of the 18th century,



Fig. 20 (p. 43). ST. WALBURGA.
Early 16th century.

and an old chisel from Loseby Hall near Leicester; Mrs. Greg, a japanned iron kettle and stand, early 19th century work; and Mr. Eric M. Browett, an extensive collection of Insurance Plates, mainly in lead, copper, and iron.

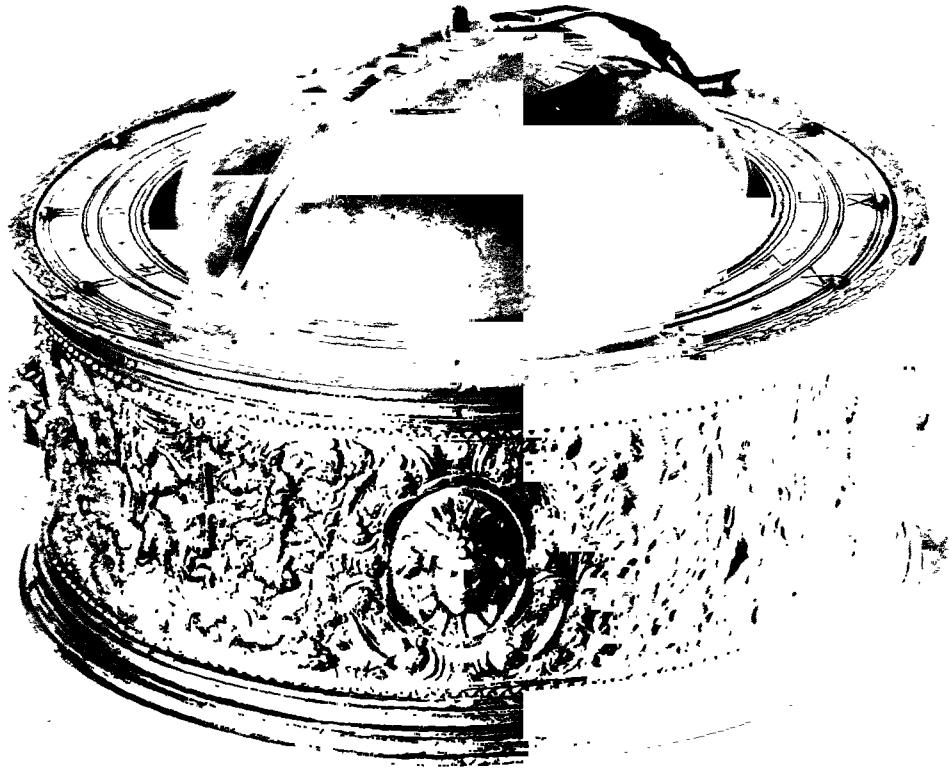
A group of nearly 200 pieces of Japanese sword-furniture and other fine metalwork was given by Miss Marcus, in memory of her brother Maurice Marcus, and selected from his collection. This important gift consists chiefly of guards (*tsuba*), together with a few knife-handles (*kodzuka*) and some of the smaller metal fittings of



THE RICHARD CHESTER CUP. SILVER-GILT. BY F. TERRY.

LONDON HALL-MARK FOR 1625-6.

PURCHASED WITH THE ASSISTANCE OF CITY COMPANIES.



GILT BRONZE TABLE CLOCK. SOUTH GERMAN: DATED 1582.

GIVEN BY LADY FLORENCE MAUDE.

(p. 42.)



SILVER PORRINGER. LONDON HALL-MARK FOR 1656-7.

(p. 45.)



THE CHAMPION CUP. SILVER-GILT. LONDON HALL-MARK FOR 1500-1.

(p. 46.)

the sword, and covers a wide range as regards materials, periods, and styles.

Gifts of Japanese objects also included a number of sword-blades and mounted swords and daggers from Mrs. Wilson-Dickson; a matchlock hand-gun from Mr. G. G. Davies; a toy archery set of whalebone from Lieut.-Col. W. A. Harrison; and a set of dagger-mounts and a decoratively mounted piece of rayskin for a sword-hilt from Mr. A. J. Koop. Dr. W. L. Hildburgh, F.S.A., gave two Chinese bronze mirrors of early type; Captain H. W. Murray, an ancient Korean bronze spoon; and the Royal Asiatic Society, a pierced gold scent-case, and a set of implements for a writer's table, Chinese work in bronze with silver wire inlay.

BEQUESTS

Two interesting purchases were made under the bequest of the late Francis Reubell Bryan—a two-handled silver cup of the year 1656-7, a characteristic example of Commonwealth plate (*Plate 23*); and a silver taper-stick of the year 1702-3 with circular foot pierced with the inscription QUEEN ANN 1702, and further inscribed HIS HIGHNESS PRINCE GEORGE ¹, ANNO DOM: 1702 (*Fig. 22*). The taper-stick was an heirloom in the family of Charles Kingsley, to whose ancestor, Mrs. Kingsley, it was given by Queen Anne. Mrs. Kingsley was governess to the Queen's elder son, William Duke of Gloucester, by whose death in 1700, at the age of eleven, the succession to the English throne passed to the House of Hanover.

Sir Claude Phillips bequeathed a Chinese iron flask and four pieces of modern French jewellery by Lalique and other artists;

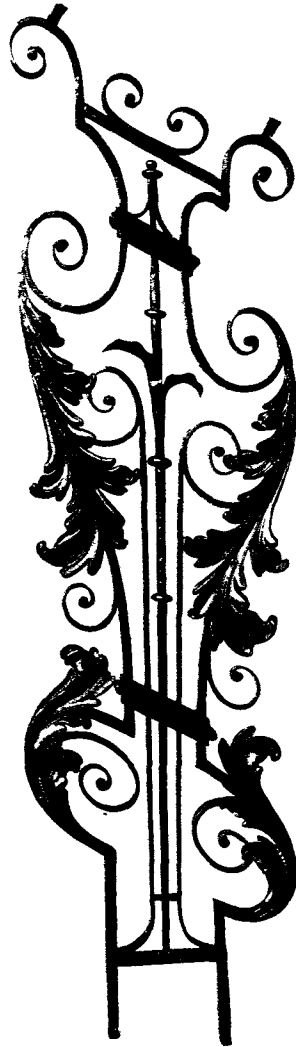


Fig. 21 (p. 44).

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Mr. Hugh Cayley, a group of objects in silver and gold made by his father George John Cayley; and Miss Marie Corelli, a necklace of Egypto-Roman beads and pendants.

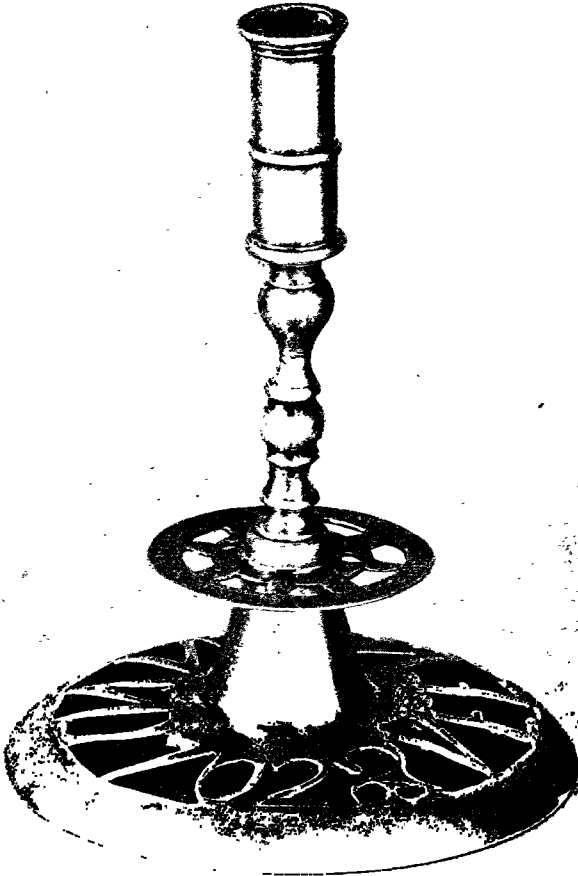


Fig. 22 (p. 45).

PURCHASES

The purchases of the year included a group of English silver from the Swaythling Collection, formerly for many years on loan in the Museum. The Champion Cup, a silver-gilt "font-shaped" cup of the year 1500, inscribed with the motto SOLI DEO HONOR ET GLORIA, is the earliest hall-marked example of this type known and a remarkably fine piece of hammered work (*Plate 24*). The words of the inscription are interspersed with pomegranates, possibly in allusion to

Catherine of Aragon, betrothed in the same year to Prince Arthur. A bowl of serpentine marble, mounted with silver-gilt rim and foot, offers a fine contrast of colour in a rare example of the mazer type. A rose-

DEPT. OF METALWORK

water ewer in silver-gilt, with hall-mark for 1583-4, is a good example of fantastic Elizabethan decoration (*Plate 25*); and a mother-o'-pearl bowl-shaped casket, with silver-gilt mounts and cover, is engraved with the pretty floral decoration of the closing years of the century. Two wine-cups on slender stems, of the years 1603 and 1609, are good specimens of well-known varieties hitherto wanting in the Museum collection.

Another important acquisition of English silver, the Richard Chester cup, purchased partly out of Museum funds and partly by subscription, has been described under the head of Gifts. Other purchases included a silver inkstand made by Anthony Nelme, of late 17th century date; a French silver bowl of the 16th century



Fig. 23.



Fig. 24.

from Saulieu in Burgundy; a Dutch silver-gilt baptismal cup dated 1628; a Norwegian engraved silver beaker dated 1589; and a silver parcel-gilt pyx by Remigius Mayer of Constance dated the same year.

Two plaques of gilt copper, probably from the cover of a Book of the Gospels, with the symbols of St. Matthew and St. John in enamel (from a set of the Four Evangelists), are examples of great technical interest (*Figs. 23 and 24*). The design is cut out in silhouette in a sheet of copper superimposed on another plate, the details being added in cloisons, a method found in a few rare enamels of Southern French origin probably emanating from Limoges or Conques late in the 11th century.¹

¹ A portable altar in the Treasure of Conques is a celebrated example of this method, which may perhaps be regarded as the forerunner of the great industry of Limoges enamelling. See Rupin, *L'Œuvre de Limoges*, pp. 72-3, fig. 137.

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Further purchases included a clock with ormolu-mounted ebony case by Thomas Tompion, the "Father of English Watchmaking," made about 1690 (*Plate 26*); two large pewter dishes by Robert Gibson (?), last quarter of the 17th century; a pair of altar candle-



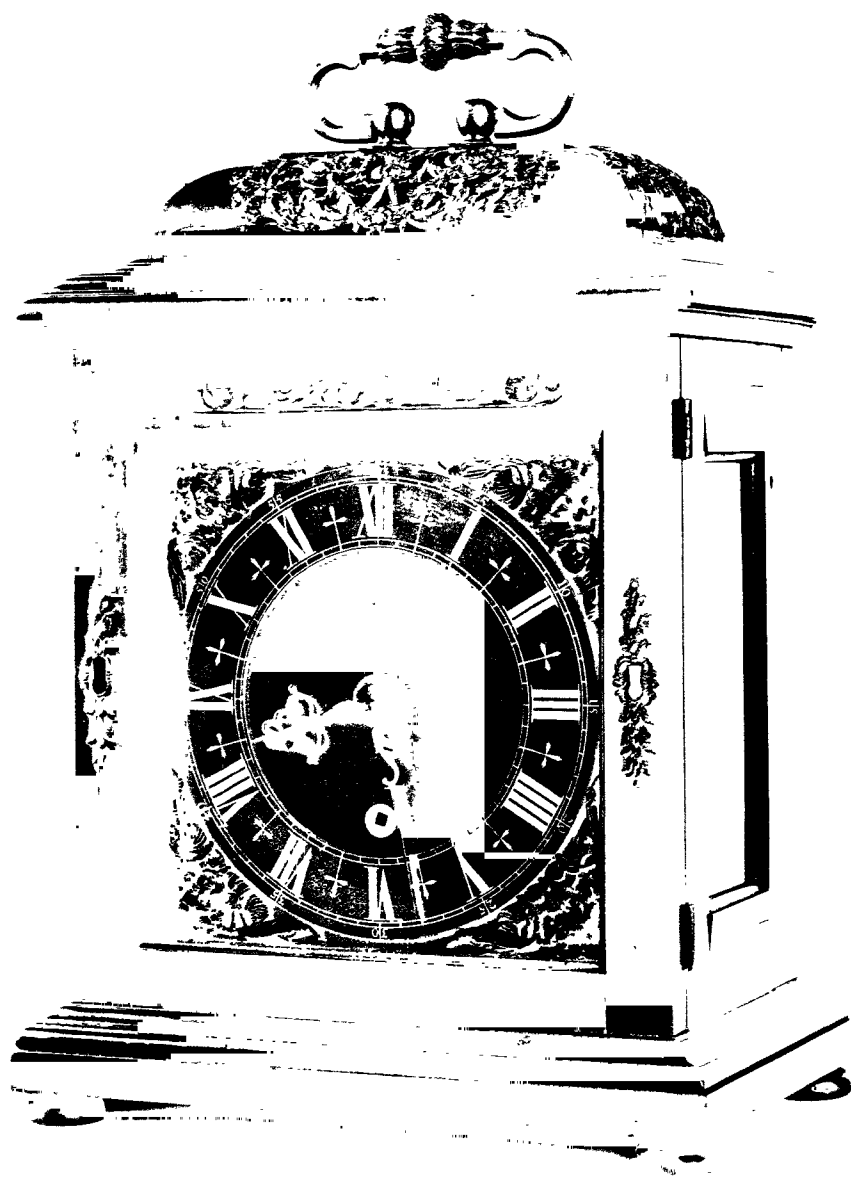
Fig. 25.

sticks and a chalice, Flemish work in pewter of the 17th century; two lead pipe-heads from Bucklebury Old Manor House, Berkshire, dated 1690 and 1694; and a pair of oak doors with wrought iron hinges and strapwork, dating from about 1200, from Gannat, Auvergne, formerly on loan in the Fitzhenry Collection (*Fig. 25*).



ROSEWATER EWER. SILVER-GILT. LONDON
HALL-MARK FOR 1583-4.

(p. 47.)



BRACKET CLOCK BY THOMAS TOMPION. ENGLISH; ABOUT 1690.

(p. 48.)

VII. DEPARTMENT OF TEXTILES

CARPETS



AN opportunity occurred during the year of purchasing a very interesting English heraldic carpet, somewhat different in character from the few examples already known (T. 132). It is knotted in woollen pile in the ordinary manner of a hand-made carpet, and the treatment of the technical details exactly follows that of the "Turkey work" so much used in England during the 17th century. This carpet is a fairly large one, measuring about 12 by 9 feet, and is quite complete (*Plate 27*). The ground is covered with a repeating pattern of closely packed roses, tulips, and other flowers in bright colours—chiefly red, blue, and white—on a black ground, and in the middle is a shield of arms and the date 1672. The arms are those of Molyneux impaling Rigby (Azure a cross moline quarter pierced or, on a canton the badge of the order of Baronets; impaling Argent on a cross vert five mullets or). Sir John Molyneux, Bart., of Teversal (*b.* 1623, *d.* 1691), married Lucy, daughter of Alexander Rigby, of Middleton, Lancs, a Baron of the Exchequer. He succeeded to the baronetcy in 1674, two years after the date on the carpet, but his succession may have been so clearly in sight as to justify his including the Baronets' badge, especially as the carpet would be expected to last many years. There is no border apart from a narrow plain edging, and this omission, together with the fact that the whole of the design faces one way, suggests that the carpet was intended for hanging as a curtain rather than for use on the floor; but at its date no narrow distinction was drawn between a carpet for hanging up, or throwing over a table, or for walking upon. Hand-knotting seems to have been adopted in England soon after the introduction of Oriental carpets to this country, but by far the greater part of remaining specimens consists of small panels used for chair coverings and the like. Complete carpets are very rare. There are two others in the Museum differing completely in design from the present one, but, apart from these, only about seven or eight dating from before the 18th century are known.

For a long time the Museum has desired to have a Persian "Garden

DEPT. OF TEXTILES

Carpet " in the collection, and it has at last been possible to acquire one (T. 10). Many Persian carpets have a design based upon the idea of a flower-garden, and records earlier than the oldest existing carpet witness that such a design is an ancient one ; but the particular phase that exhibits a map-like plan of a garden with walks, ponds, canals, flower-beds, and trees is extremely rare. The present example (*Plate 28*) has been known to the Museum for several years, and on the dispersal of the collection of the late C. T. D. Crews, Esq., it was secured to the Museum by arrangement with the beneficiaries. Though a rather late example, dating, it would seem, from the second half of the 18th century, it is typical in design and very pleasing in colour and effect. In the middle is a large flower-bed from which radiate four canals bordered with paths set with flowers. The remaining space within the border is divided into squares containing either flower-beds or naturalistic trees. The border has a row of cypress-trees and other plants, on a deep indigo ground. The colours used are chiefly red and dark blue, but a decorative form is arranged in the middle of the carpet by giving a light tone to the central flower-bed and four of the square plats. The canals—although their nature is obvious on account of the ripples on the surface and the fish swimming in them—are somewhat unexpectedly coloured red and dark blue. The carpet is knotted in woollen pile, and the details of the technique, as well as the tints of the colour scheme, suggest that it was made in the north-western part of Persia.

A large Turcoman carpet (T. 16), the work of weavers of the Yomud tribe, was given by J. E. Ryall, Esq. It has one of the less common Yomud patterns and is known as the Tchandores type.

Major A. W. Foster gave five saddle-covers and saddle-bags from Persia and the Caucasus and other examples of carpet-knotting were given by Roger Fry, Esq., A. M. Woodward, Esq., C. E. C. Tattersall, Esq., and bequeathed by the late H. D. Galton, Esq.

TAPESTRIES

Three interesting panels of Flemish 17th century tapestry were presented by Mrs. Morton Dexter (T. 22 to T. 24). They are of coloured wools and various shades of green, brown, and dull yellow predominate. One (T. 23) shows a landscape with architectural features which are reminiscent of the Porta San Paolo at Rome with the Pyramid of

Cestius (*Plate 29*). The second (T. 24) shows a low balustrade which supports an arcade of two arches and three columns. Within the arcade a male and a female figure are seen playing musical instruments. In the background there is heavy foliage of an acanthus type among which birds, a dog, and a fox can be observed. The third (T. 22) shows a forest which may be tropical, since palm-like trees occur in it, with hunting scenes in which a dromedary, an elephant, stags, and other animals appear among the thick foliage. On the right is a pool of water with a bridge, a church, and a distant landscape with trees and hills and buildings. The border shows a variety of elements, a reclining woman holding a pair of scales and a draped head (Justice?), two masks, a shield bearing warrior, flowers, fruit, architectural motives, and an unintelligible inscription.

WESTERN EUROPEAN TEXTILES

Embroidered and Woven Fabrics

Some very important pieces of Elizabethan "black work" embroidery in silk on linen (T. 79 to T. 82) were acquired from Viscount Falkland, who had lent them for exhibition in the Museum since 1897. They comprise a coverlet (*Fig. 26*) and the front and back of a pillow-case bearing a decorative design of interlacing vine-stems (the large leaves filled with small diaper pat-

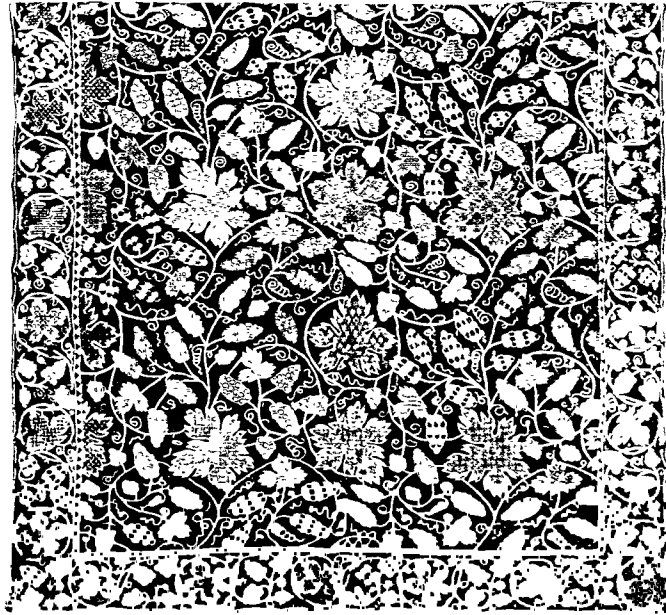


Fig. 26.

DEPT. OF TEXTILES

terns), and also a sleeved tunic (Fig. 27). The last object is a remarkable example of skilful needlework resembling in effect fine engraving. It is covered with curved stems bearing leaves and flowers filled with designs and devices, three of which are similar to those in Geoffrey Whitney's *A Choice of Emblemes and Other Devises*, which was printed at Leyden in 1586. They include Actaeon devoured by his hounds, Bacchus seated and beating a drum, a boy astride a



Fig. 27.

crocodile and grasping serpents, a flying-fish pursued by another fish and a bird, and a great variety of animals, birds, and insects. This tunic is said to have belonged to Queen Elizabeth, and it was given by King William IV to the Viscountess Falkland, wife of the tenth viscount. For delicacy of stitchery it surpasses the unfinished parts of a bodice, also in "black work" in the Museum (T. 252 and A—1902), which are recorded to have been worked by Mary, the daughter of Sir Henry Pierrepont, who was married to Fulk Cartwright of Ossington in 1606. These latter are now shown in the adjoining doorway.

Another very welcome addition to the costumes of the Elizabethan period is a lady's head-dress of linen with black silk embroidery, generously presented by Mrs. Head from her collection (T. 135). It is hood-shaped with a narrow dentated edging of black and white bobbin lace. There is an all-over pattern of slender curved stems bearing well-drawn flowers, leaves, and tendrils (*Fig. 28*). Head-dresses of this time are very rare, particularly in such an unusually good state of preservation. She also gave a pair of baby's gloves in embroidered muslin and cloth of silver; English work of the early part of the 18th century (T. 136 and A).

Other gifts include:

An English picture of wool embroidery on canvas (about 1850) from Lady St. John Hope (T. 142).

Three pieces of English silk and wool embroidery on canvas (about 1600) and a square of wool embroidery on canvas (19th century) from Mrs. Antrobus (T. 62, T. 63).

An English cotton print, an English printed silk handkerchief dated 1862, with a view of the London International Exhibition of that year, seven silk ribbons (probably English weaving), and a silk pendent bow (? Coventry)—all of the 19th century—from the Misses Montefiore (T. 67 to T. 70).

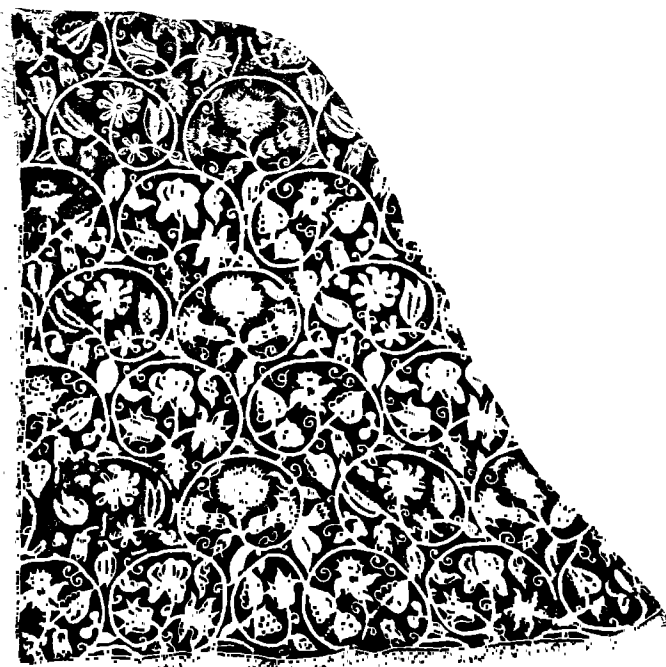


Fig. 28.

DEPT. OF TEXTILES

A silk gauze ribbon with a woven pattern, probably French (about 1850), from Mr. Alexander O. Curle, F.S.A. (T. 137).

A linen counterpane, with white linen thread embroidery and drawn-work, designed by the late Mrs. Arthur Newall and worked by her and Miss Kate Joliffe (T. 1), from Mr. R. S. Newall.



Fig. 29 (p. 55).

A French doll (19th century) from Mrs. Willoughby Hodgson (T. 151).

A Spanish satin band from an altar-frontal, with an *appliqué* pattern of silver tissue embroidered with coloured silks and silver-gilt thread (16th century), from Mr. C. D. Rotch.

An Italian stole of silk and linen (17th century) from Mrs. Farquhar (T. 56).

An English wood-block, apparently used for printing on shawls (about 1850), from Lt.-Col. Sir James Worsley-Taylor, Bart. (T. 150).

DEPT. OF TEXTILES

A French satin hanging, with a woven pattern (first quarter of the 19th century), from the late Miss Sarah Benett (T. 29).

Four textiles of the 17th and 18th centuries—an Italian velvet band in cut and uncut pile on a satin ground, an Italian embroidered silk band with a floral pattern, and two pieces of English embroidered linen and cotton fabric—from Her Royal Highness the Princess Louise, Duchess of Argyll (T. 127 and A to T. 129).

An English embroidered satin panel, with a god pursuing a goddess beside the seashore (period of Charles I), from Mr. and Mrs. Cyrus McCormick, jun. (T. 50) (*Fig.* 29).

A Flemish linen damask table-cloth, with the bombardment of Lille (early 18th century), from Mrs. Morris (T. 21).

A machine-woven English coverlet of cotton quilting (about 1850) from Mr. Henry Preston (T. 20).

An English patchwork cotton quilt (first half of the 19th century) from Mrs. Marchant (T. 17).

An embroidered linen sampler map of Ireland, dated 1796, from Lt.-Col. M. F. Scott, great-great-nephew of the worker (T. 125).

A smocked linen sampler (made into a bag) worked at Woodstock, Oxon (latter part of the 19th century), from Miss Gladys E. Hurst (T. 95).

A silk ribbon, printed with the portrait of Queen Caroline of Brunswick, from Mrs. H. Sibthorpe Barlow (T. 40).

An English cotton print, showing George IV as Prince of Wales at a fox-hunt, from Mrs. F. C. Baldwyn Childe, J.P. (T. 134).

A spray, worked in silver and silver-gilt thread (Elizabethan), an English roundel for a watch-back of embroidered linen, and an English silk purse of drawn-work and embroidery (17th century), from Mr. J. Falcke (T. 133, T. 138, T. 149).

Costumes and Accessories

A. Ecclesiastical.

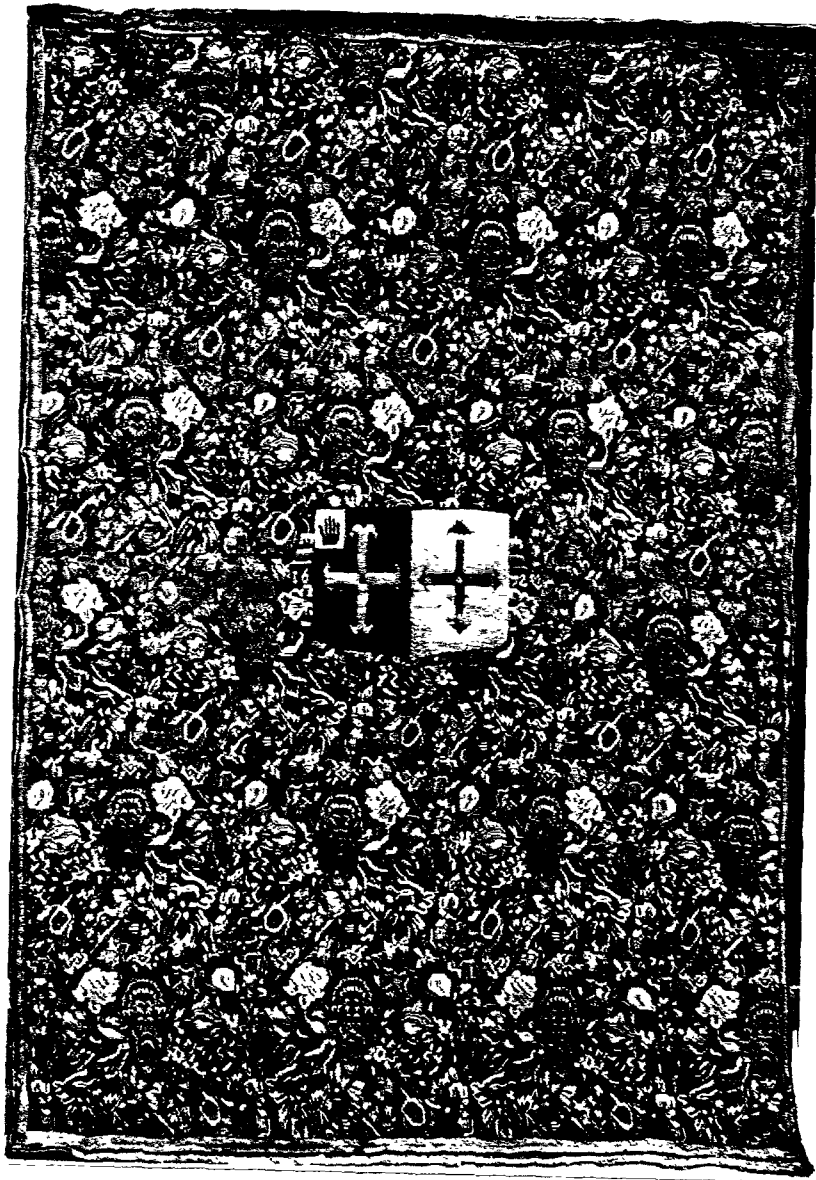
A noteworthy addition by purchase to the collection of English vestments was a red velvet dalmatic with embroidered orphreys and ornaments dating from the latter part of the 15th century (T. 49). On both back and front is a pillar orphrey each with three figures of Apostles (SS. Paul and Andrew) and Old Testament Prophets beneath architectural canopies of Gothic character. The ground is covered

with floral devices, four winged angels standing on wheels and carrying inscribed scrolls, and two bells—possibly a rebus concerning the donor or wearer of the vestment. This last device may be compared with somewhat similar bells upon the portion of an embroidered cope of contemporary date belonging to St. John's College, Oxford, which is at present shown in the Loan Court. Not many English dalmatics are in existence and this is the first to find a place in the Museum (*Plate 30*).

Lady Battersea gave a set of cardinal's robes, possibly of French origin (T. 154 to D). They consist of: a cassock with a train, a robe (*cappa magna*) with an ermine hood and a long train, a large circular cloak (*ferraiolo*), a shorter round cape (*manteletta*) without sleeves or collar, an alb of gaufered linen trimmed with embroidered net (probably made in Rome), and a large purple silk hat with a wide brim, cord, and tassel. The set seems to be nearly complete, but it lacks the tippet (*mozetta*), rochet, stock, sash, biretta, skull-cap, stockings and gloves. It is said to have belonged to G. F. Watts, R.A. The embroidered net trimming of the alb points to a date within the first half of the 19th century. The robes are all rose coloured (except, of course, the alb) and this fact argues a date not later than 1870, for since that year cardinals have ceased to wear rose-coloured robes. In any case a rose-coloured set would be rare, since rose was only worn twice a year and few cardinals, therefore, would have had a complete set of rose vestments.

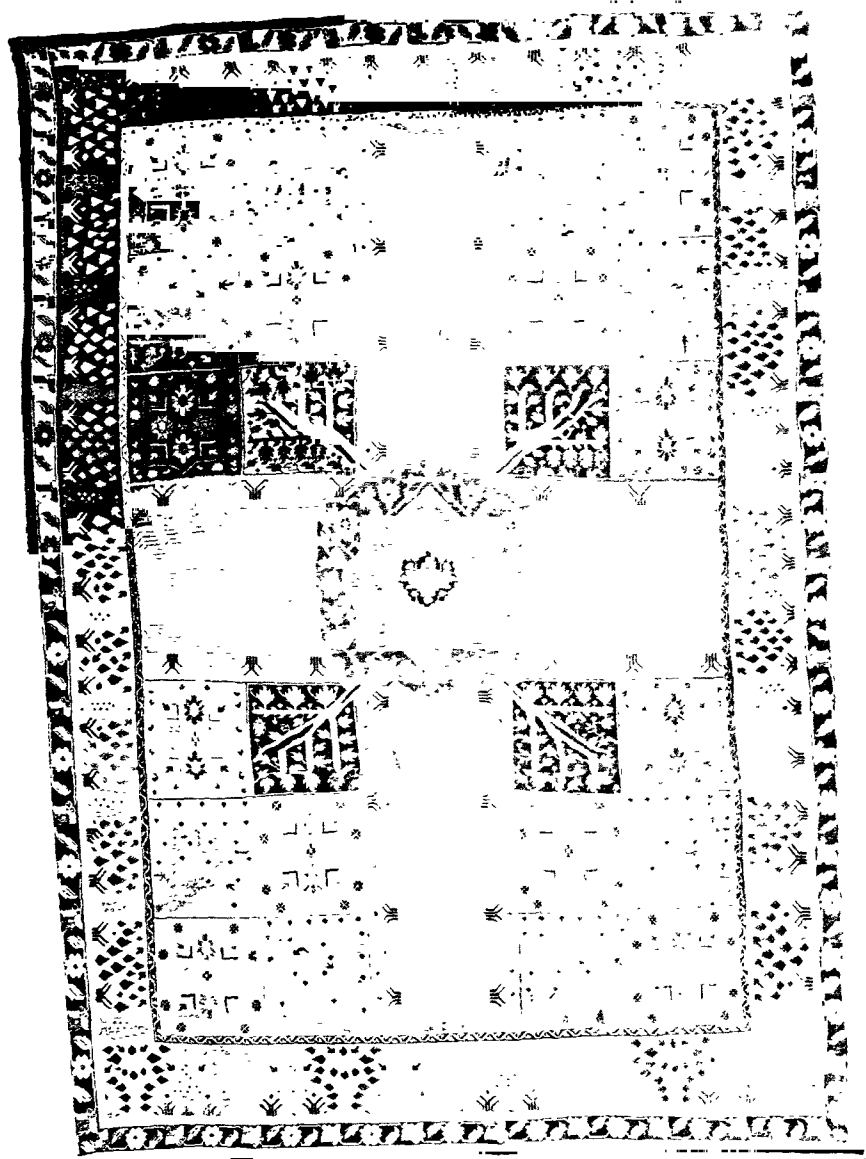
B. Domestic.

Mr. R. Brooman White gave a couple of gentleman's suits, dating from the second half of the 18th century (T. 147 to B, T. 148 to B). One (T. 147) consists of a coat and breeches of green silk and a waistcoat of white silk, all three embroidered with a floral pattern; the waistcoat does not really belong to this suit. The other suit (T. 148) consists of a coat and breeches of dark blue figured silk and a waistcoat of white figured silk, all three with a pattern of roses and other flowers in silk embroidery (*Fig. 30*). Both these suits were acquired in Italy, one of them (T. 148) in Milan, and were probably made in that country. The last mentioned should be compared for its embroidery with a coat (T. 231—1917) which is said to have belonged to Sir William Hamilton (1730-1803), British Ambassador to the Court of Naples,



ENGLISH KNOTTED PILE CARPET WITH ARMS OF MOLYNEUX
IMPALING RIGBY. DATED 1672.

(p. 49.)



PERSIAN "GARDEN" CARPET. LATE 18TH CENTURY.

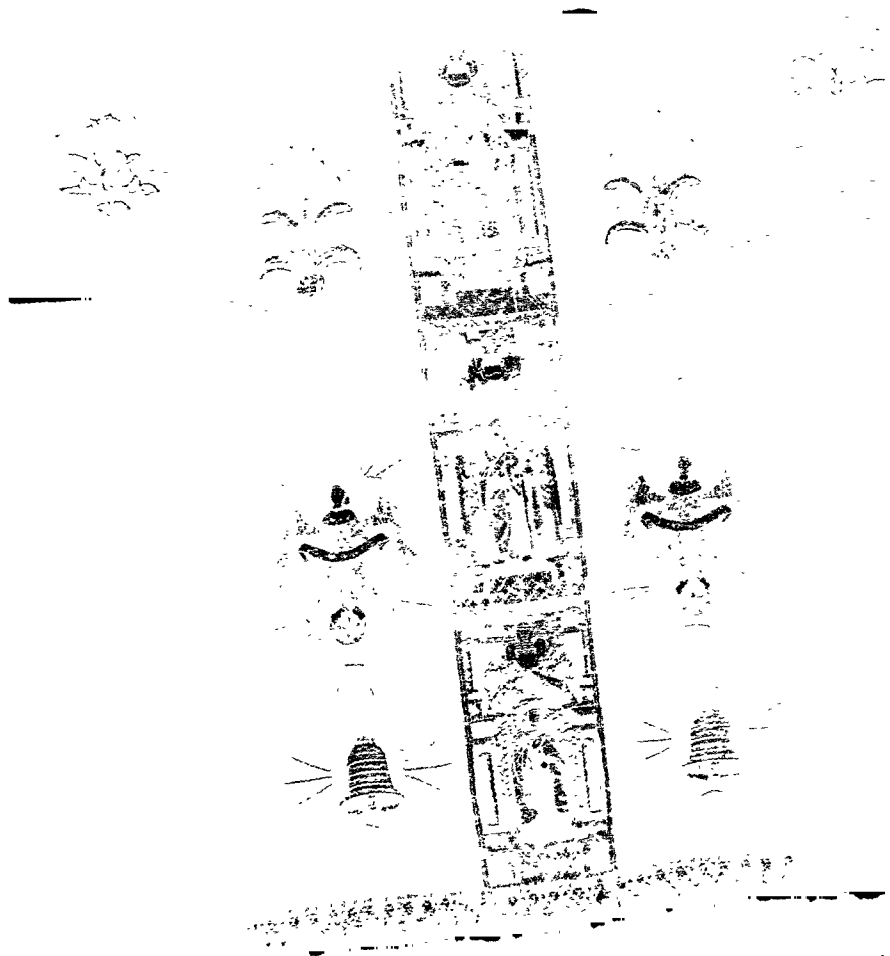
(p. 49.)



LANDSCAPE. FLEMISH TAPESTRY. SECOND HALF OF THE 17TH CENTURY.

GIVEN BY MRS. MORTON DEXTER.

(p. 50.)



DALMATIAN. VELVET WITH EMBROIDERED ORPHREYS AND ORNAMENTS.
ENGLISH; LATTER PART OF THE 15TH CENTURY.

(p. 55.)

and was probably made in Southern Italy about 1770-90. The elaborate and rich embroidery in these Italian costumes contrasts strongly with the simpler character of the suits of English origin in the Museum.

Other gifts include :

Costumes, and accessories, principally English—

An English or French embroidered silk waistcoat (18th century) from Her Royal Highness the Princess Louise, Duchess of Argyll (T. 130).

Six items of 18th century costume, from Mr. A. M. Talbot (T. 86 to T. 91A)—two silk waistcoats, a child's embroidered satin robe, a calash, a pair of steel shoe-buckles, and a dress and stomacher of Spitalfields brocade (about 1700).

Four items of 18th century costume, including a baby's frock of printed cotton and half a dress of Spitalfields brocade, from Mrs. Shorland Ball (T. 96 to T. 101).

Three pieces of 18th century brocade, one probably Spanish and the other two Spitalfields, a velvet cover woven in Lyons for the Eastern market, a quilted satin tippet and another of swansdown, a *pèlerine*, and a French bodice of brocade (about 1750), from Mrs. Grubbe (T. 71 to T. 78).

A French embroidered satin waistcoat (18th century) from Mrs. Rees-Mogg (T. 47).

A child's cotton shirt, with silk embroidery, acquired in Spain (18th century), from an anonymous donor (T. 144).



Fig. 30 (p. 56).

DEPT. OF TEXTILES

An embroidered muslin skirt of about 1825-40 from Mrs. Blake (T. 52).

A dress of Chinese silk damask and another of silk poplin, both of the third quarter of the 19th century, from Miss E. G. Hagerty (T. 152 to B, T. 153 and A).

A linen shift (early 19th century) from Miss E. Cooke (T. 4).

A linen shirt of about 1850, from Mrs. Vane Turner (T. 26).

A calash (late 18th or early 19th century) from Mrs. Molony (T. 19).

A silk gauze shawl with a woven woollen pattern, possibly Paisley, and a pair of woman's clogs from Lancashire (T. 31, T. 32 and A), from Miss Alice H. Little.

A felt cap, acquired in Ravenna about 1875, from Miss Gertrude Jekyll (T. 33).

A striped velvet waistcoat, purchased in Paris about 1845, from the Misses Montefiore (T. 64).

A parasol walking-stick (19th century) from Mr. G. H. Johnson (T. 37).

An umbrella with a patterned silk cover (early 19th century) from Mr. Sydney Wise (T. 2).

A child's French parasol with a patterned satin cover (third quarter of the 19th century) from Miss L. M. St. Albyn Wait (T. 34).

NEAR EASTERN TEXTILES

The following gifts were received:

A Roumanian peasant woman's costume (19th century) consisting of a cotton robe embroidered with coloured silks, silvered copper thread and spangles, and a plum-coloured woollen petticoat, accordion-pleated, and embroidered with copper-gilt and silvered copper strips, from Her Majesty the Queen of Roumania (T. 143 and A).

A girl's embroidered woollen bodice, from Truara, Czecho-Slovakia, from Mrs. Mitchison (T. 145).

A cotton scarf, with silk embroidery, largely in drawn-work, from Aleppo (19th century), from Professor and Mrs. Newberry (T. 61).

An Egyptian fez of silk patch-work, with skull-cap inside, from Kathleen, Lady Alexander (T. 15 and A).

Medallion of brocade, in silk, wool, and linen (probably woven at Lyons), used as an ornament for a *shabracque* or saddle-cloth of an

Egyptian cavalryman of the time of Muhammad 'Ali (1806-48), from Mrs. J. Stuart-Vaile (T. 36).

Six bands of Persian embroidery on net, from Mr. Arthur Baker (T. 11 to T. 13, T. 38 and A, T. 39).

FAR EASTERN TEXTILES

The following gifts were received:

Two Korean purses of embroidered satin, from Her Majesty the Queen (T. 102, T. 103).

A Chinese embroidered silk crêpe scarf, from Her Royal Highness the Princess Louise, Duchess of Argyll (T. 131); it formerly belonged to the Duchess of Kent (*d.* 1861) (*Fig. 31*).

Two Chinese fans, from Mrs. Cotton (T. 84, T. 85). One, of ivory, was brought by Sir John Hayes from China at the end of the 18th century.

A Chinese embroidered satin bag, from Mrs. Pegram (T. 146).

A Japanese bamboo curtain, with a brocade border, from Miss L. Alma-Tadema (T. 30).



Fig. 31.

AMERICAN TEXTILES

An ancient Peruvian woollen tapestry fragment with a pattern of ducks, also a cord and a ball of maguey fibre (T. 57 to T. 59) was presented by Mrs. Alfred Naylor.

LACE

Among the various specimens of lace which have been acquired by gift the most interesting was a band of English needlepoint lace of the period of Queen Elizabeth (1558-1603), given by the late Miss Annie R. Callendar (T. 124). In a horizontal row two subjects are represented—Cupid aiming an arrow at a crowned and seated female figure (probably meant for the Queen), and the temptation of Adam and Eve in the Garden of Eden. The naturalistic treatment of the plants and the floral stem in the intervening spaces is peculiarly typical of English lace of the late 16th and early 17th centuries.

The best examples of bobbin lace were a cap-crown and lappets in Brussels work of fine quality, dating from the early part of the 18th century (T. 27, T. 28). The floral design is skilfully arranged within palmette and ogee compartments, and the minute fillings are of a diaper pattern known as "œil de perdrix." This important set was given by the executors of the late Miss Sarah Benett in accordance with her wish. She had lent them since 1913 for exhibition in the Museum.

Other gifts include:

Pair of tie-ends, needlepoint lace. English; first half of 19th century. Given by Mrs. Hinchley, R.W.S. (T. 55 and A).

Cushion cover, reticella and bobbin lace. Italian (probably from the Greek Islands); 17th or 18th century. Given in accordance with the wishes of the late Miss Charlotte Geoghegan (T. 46).

Two panels of laces or darned netting and three pieces of bobbin lace. Made at Ceará, Brazil. Latter part of the 19th century. Given by Mrs. Spalding (T. 41 to T. 45).

Border, bobbin lace. Dutch (Zeeland); late 17th or early 18th century. Given by Mrs. Goldner (T. 18).

Border and band, bobbin lace. Flemish (Binche); middle of 18th century (T. 119, T. 120).

Two borders, bobbin lace. Valenciennes; 18th century. Given by Miss G. E. Lewis (T. 121, T. 122).

Veil, black bobbin lace. Maltese; about middle of 19th century. (T. 54).

Veil, embroidered black net. English (probably Nottingham);

DEPT. OF TEXTILES

about middle of 19th century. Given by Miss A. M. Sherborn (T. 53).

Baby's cap, bobbin lace. English (Midland Counties); first half of 19th century. Given by the Misses Montefiore (T. 65).

Draughts (drawn and pricked card patterns) for use in bobbin lace-making. English (Midland Counties); third quarter of 19th century. Given by A. A. Carnes, Esq. (T. 105, T. 106).

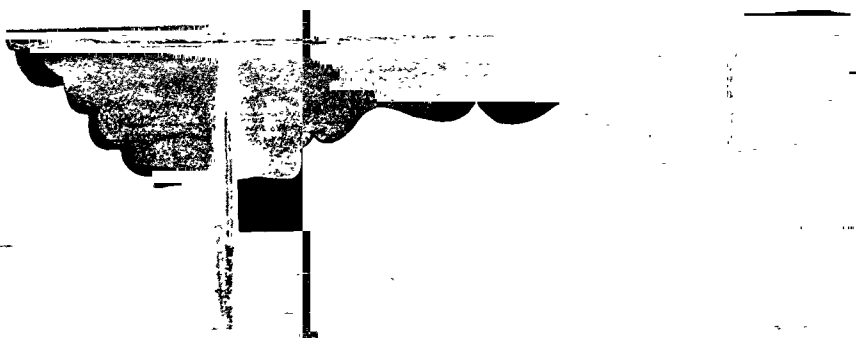


Fig. 32.

VIII. DEPARTMENT OF WOODWORK

HER MAJESTY QUEEN MARY was graciously pleased to present two Chinese lacquer figures of the 18th century and ten modern Japanese miniature masks of ivory, as well as three baskets of plaited reeds from Jamaica and Sierra Leone. Her Majesty also presented three work-boxes and a rosewood tea-caddy, representing English work of the early 19th century, as well as a pair of shell-work ornaments in the form of vases of flowers; these latter are illustrated and described in the *Connoisseur*, vol. lxx, p. 240. A further gift from Her Majesty was a dolls' house, made by David Allan, tapissier to the King at Buckingham Palace; the objects with which it is filled were bought and collected at various times by the Queen.

A number of interesting additions were made to the collection of English woodwork of the Gothic and Renaissance periods, among which attention may be drawn to the following. The chief piece of early furniture was a rare oak form of about the year 1500 with solid supports at either end, and ogee and semicircular mouldings on the back and front, which was presented by Mr. Sigismund Goetze (*Fig. 32*). A group of mediaeval wood-carvings from Suffolk churches was acquired from Mr. Frank Jennings, partly by gift and partly by purchase. It consists mainly of tracery-heads from rood-screens, dating from the latter half of the 15th century, including two fragments from the fine screen at Lavenham, as well as two 14th century examples.

DEPT. OF WOODWORK

Amongst other details are a series of crestings from screens, and several ogee arch-mouldings also from screens, showing interesting varieties of crocketing, many of them with their original colouring. Other fragments of similar kind were presented by Mr. A. W. Leatham, the most important of which were three early 15th century roof bosses from Salisbury, two of them carved with the symbols of St. Luke and St. Mark. Two panels from a late Gothic standing cupboard carved with openwork tracery and retaining traces of original vermillion colour were given by the same donor, who acquired them from an old house at Syde in Gloucestershire.

Four 15th century carved bench-ends from a church in the north



Fig. 33.

of Suffolk, with buttressed elbows surmounted by figures, were given by Mr. F. C. Eeles, and a fragment of cresting carved with foliated trefoils from the screen of a Norfolk church was given by Mr. Martin Travers. Two tracery panels of the 14th century carved with figures and animals, which were said to have come from Lincoln Cathedral, and a finely carved misericord dating from about 1370, from the same source, were acquired by purchase (*Fig. 33*). An interesting addition was made to the furniture of the Elizabethan period by the purchase of an oak chair of unusual form with turned spindles in the back and arms and the back carved with interlaced dragons. The chair is probably of Welsh origin, from the Severn Valley neighbourhood (*Fig. 34*).

Two dated examples of church woodwork, valuable on account

DEPT. OF WOODWORK

of their carved inscriptions, were acquired, one by purchase, the other by gift. Both formed parts of pulpits. One bears the words, GIVEN IN LOVE OF THE GOSPEL. 1628. The other, the gift of Mr. S. B. Russell,

came from a church in the Midlands, and is inscribed: JOHN DINE AND HENRICHATFIELD BOTH CURCHWARDENS CAUSED THIS PULPET TO BE MADE. 1634.

Some important examples of English furniture and woodwork of the 18th century were acquired by gift and purchase during 1924. Of outstanding interest was the purchase of a panelled room of about the date 1740 removed from a house in Wotton-under-Edge, Gloucestershire (*Plate 31*). This room is of pinewood painted olive green and is furnished with its original wall-paper hangings painted with flowers, birds, and trees in the Chinese style. The overmantel is decorated

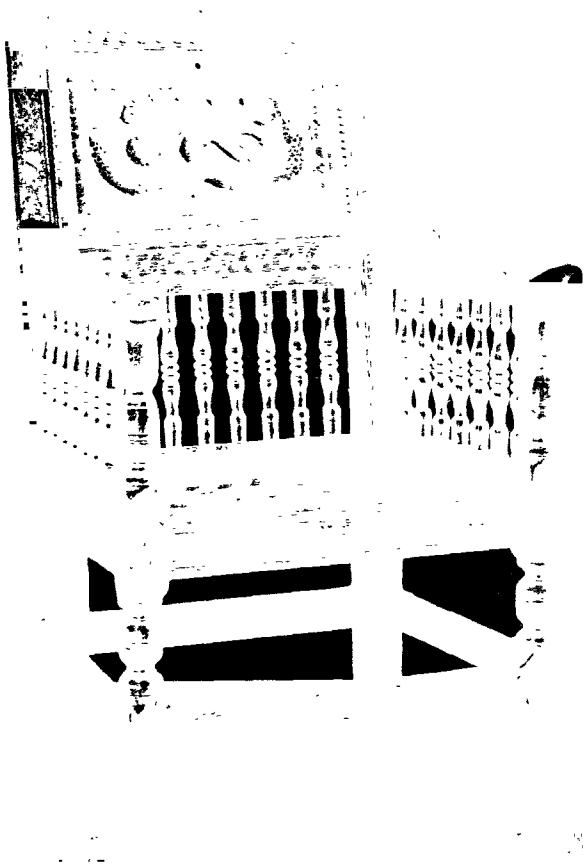
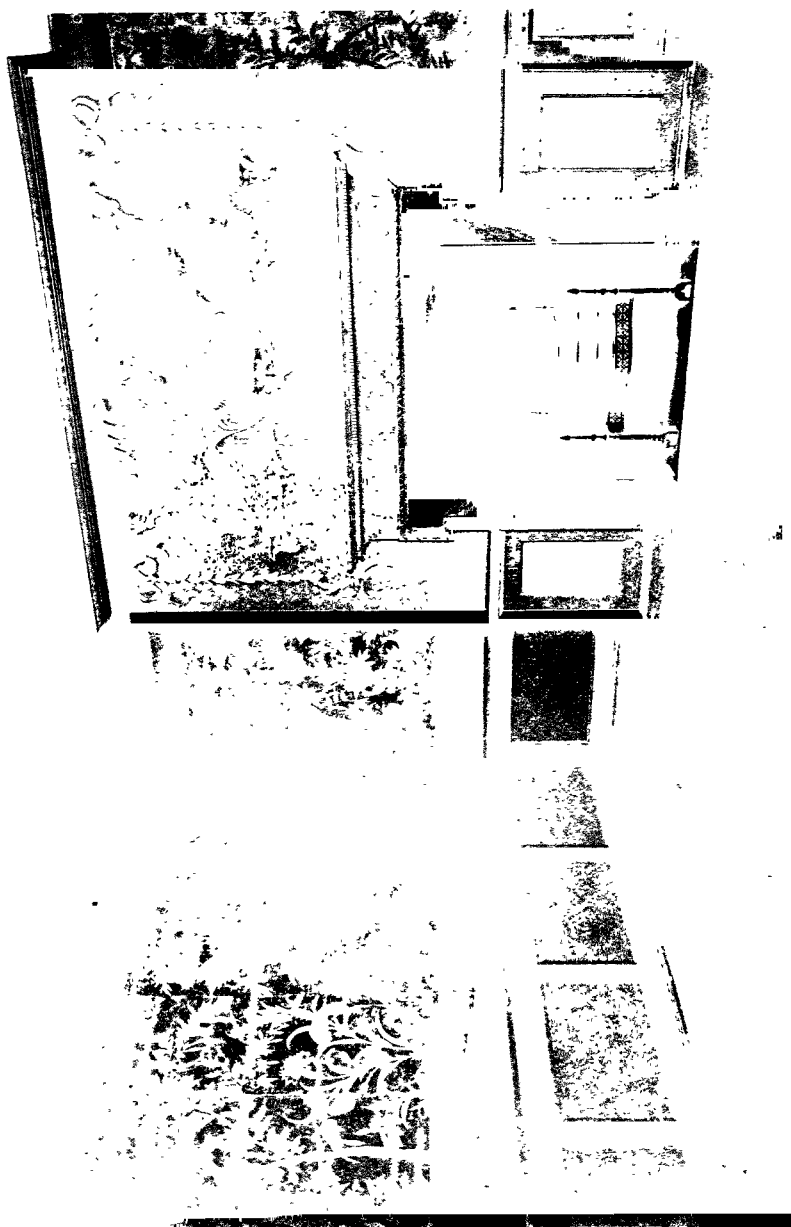


Fig. 34 (p. 63).

with applied carving of foliage and rococo ornament with small brackets for china vases and similar ornaments. An interesting feature has been the discovery on the back of the wall-paper of the tax stamp, "G.R.," which was ordered to be impressed on all such goods by an Act of George I.



PANELLED ROOM FROM WOTTON-UNDER-EDGE, WITH PAINTED WALL-PAPER. ENGLISH; ABOUT 1740.

(p. 64.)

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of their carved inscriptions, were acquired, one by purchase, the other by gift. Both formed parts of pulpits. One bears the words, GIVEN IN LOVE OF THE GOSPEL. 1628. The other, the gift of Mr. S. B. Russell,

came from a church in the Midlands, and is inscribed: JOHN DINE AND HENRICHATFIELD BOTH CURCHWARDENS CAUSED THIS PVLPET TO BE MADE. 1634.

Some important examples of English furniture and woodwork of the 18th century were acquired by gift and purchase during 1924. Of outstanding interest was the purchase of a panelled room of about the date 1740 removed from a house in Wotton-under-Edge, Gloucestershire (*Plate 31*). This room is of pinewood painted olive green and is furnished with its original wall-paper hangings painted with flowers, birds, and trees in the Chinese style. The overmantel is decorated

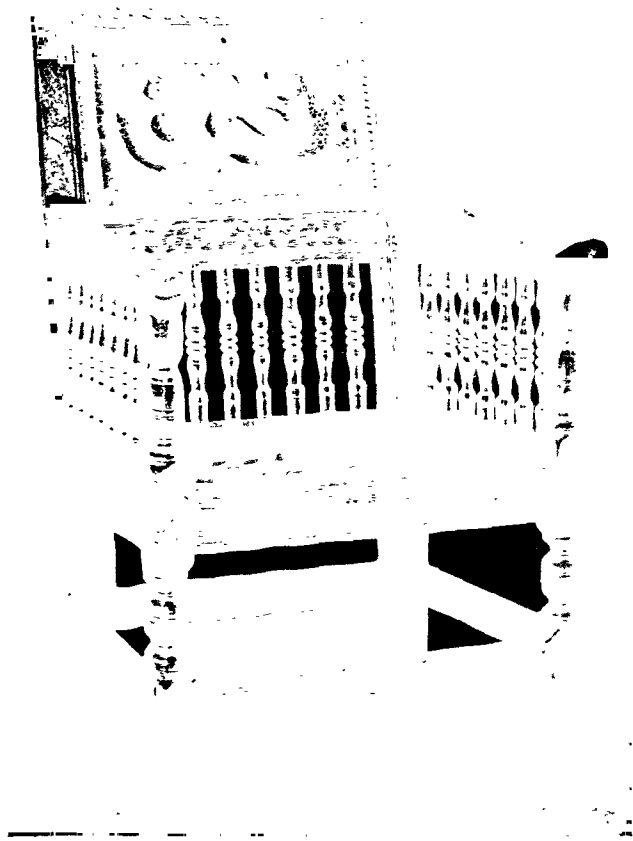
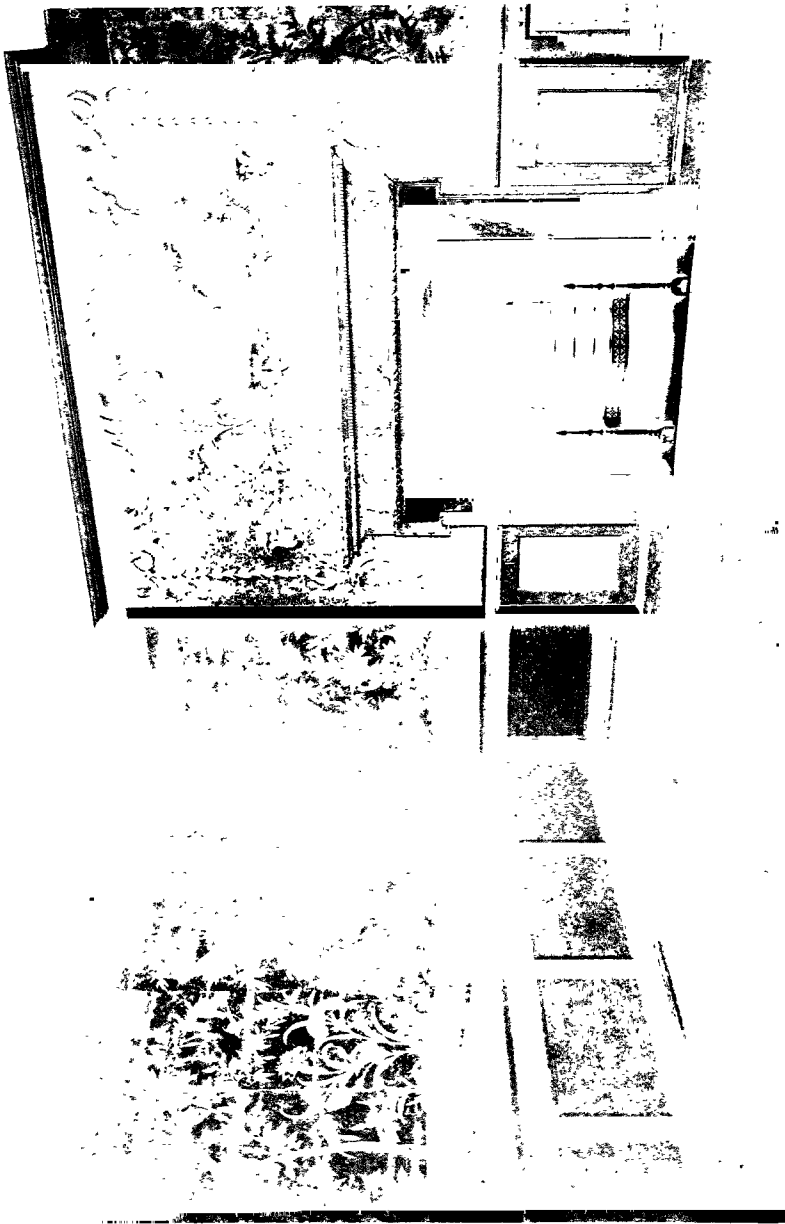


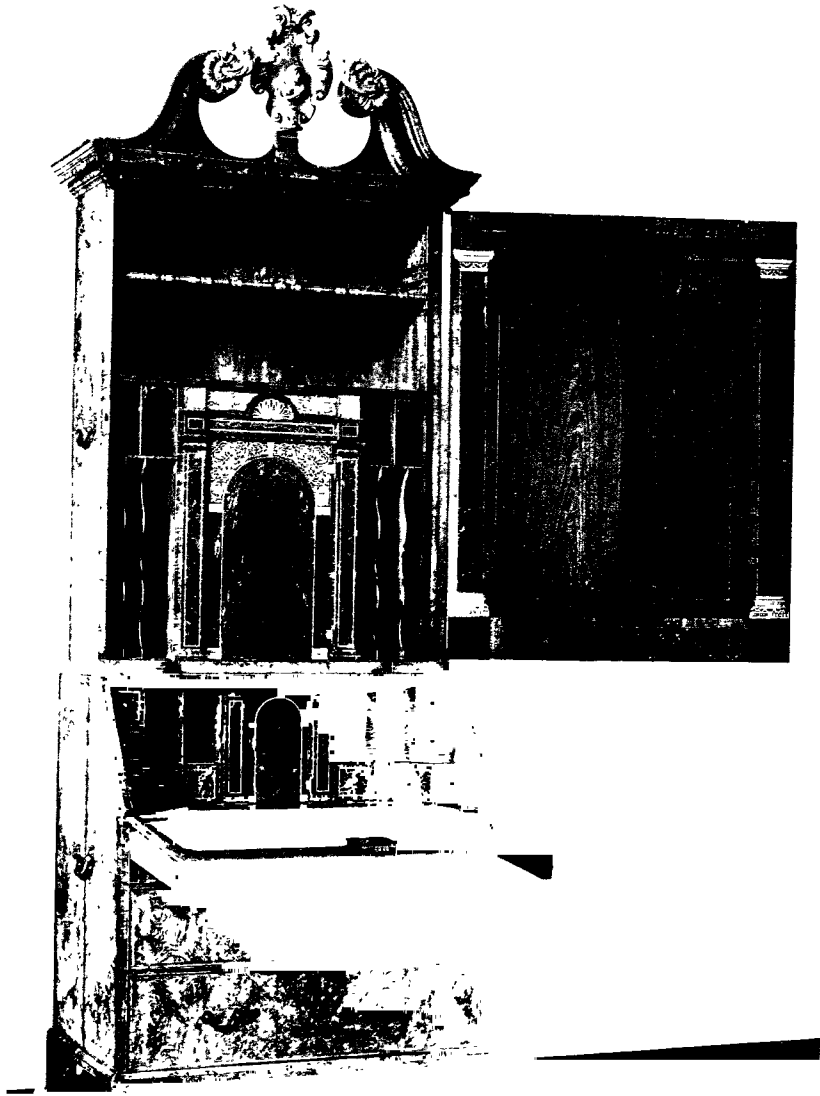
Fig. 34 (p. 63).

with applied carving of foliage and rococo ornament with small brackets for china vases and similar ornaments. An interesting feature has been the discovery on the back of the wall-paper of the tax stamp, "G.R.," which was ordered to be impressed on all such goods by an Act of George I.



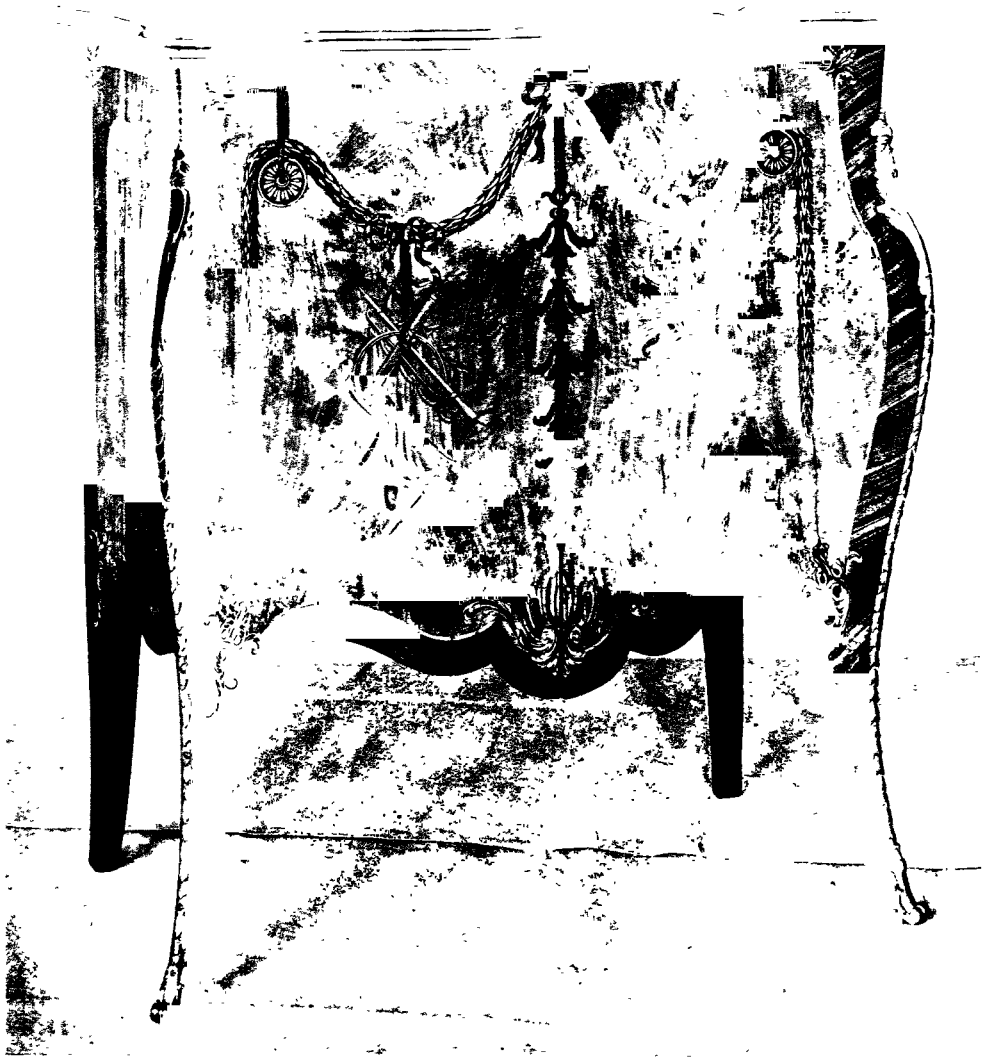
PANELLED ROOM FROM WOTTON-UNDER-EDGE, WITH PAINTED WALL-PAPER. ENGLISH: ABOUT 1740.

(p. 64.)



WALNUT SECRÉTAIRE-BOOKCASE. SIGNED BY SAMUEL BENNETT.
ENGLISH: EARLY 18TH CENTURY.

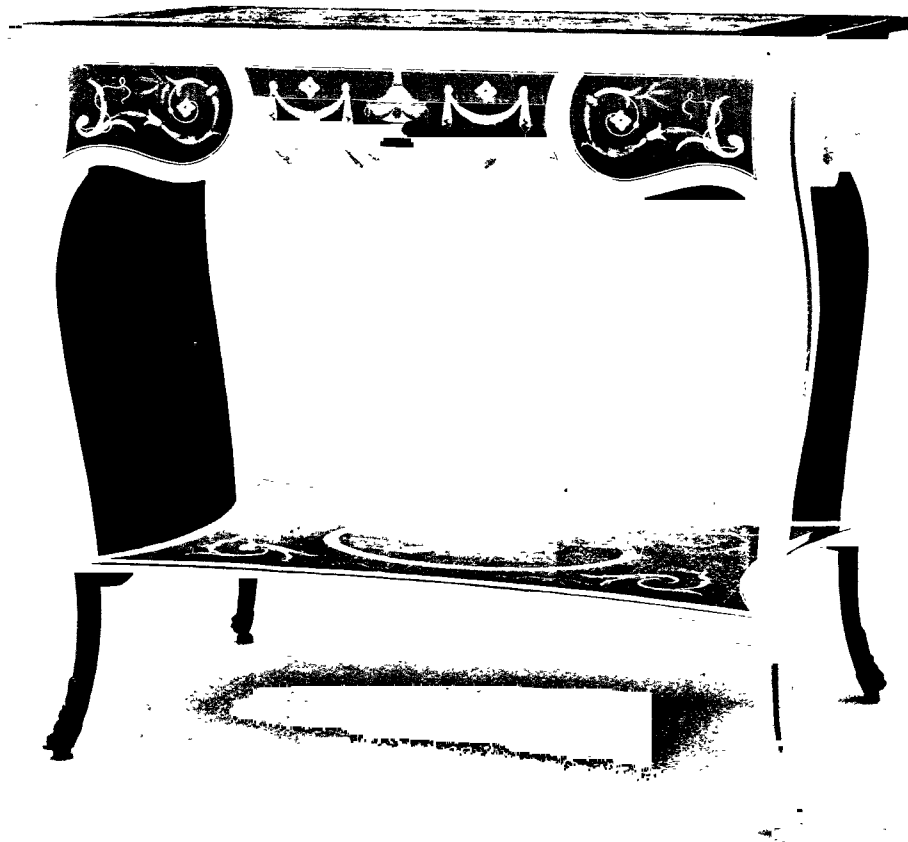
(p. 65.)



INLAID COMMODE. ENGLISH: ABOUT 1770.

GIVEN BY MRS. MULLINER IN MEMORY OF HER HUSBAND, THE LATE COLONEL H. H. MULLINER.

(p. 65.)



INLAID DRESSING-TABLE. ENGLISH; ABOUT 1770.

GIVEN BY MRS. MULLINER IN MEMORY OF HER HUSBAND, THE LATE COLONEL H. H. MULLINER.

(p. 65.)

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Among examples of English furniture mention should be made of a bureau-bookcase of the time of Queen Anne, made by Samuel Bennett, and purchased with the assistance of the National Art-Collections Fund (*Plate 32*). This imposing and interesting example of English furniture, of walnut inlaid with a lighter wood, is in two stages, the door of the upper stage being inlaid with the inscription:

SAMUEL BENNETT
LONDON FECIT.

Two other signed examples of the work of Samuel Bennett are known, one of which further shows that he lived in Monmouth Square. Signed examples of English furniture are rare and it is important that the Museum should possess records of this nature. An interesting writing chair of this period with round back ending in eagles' heads was given by Mrs. Marchant (*Fig. 35*).

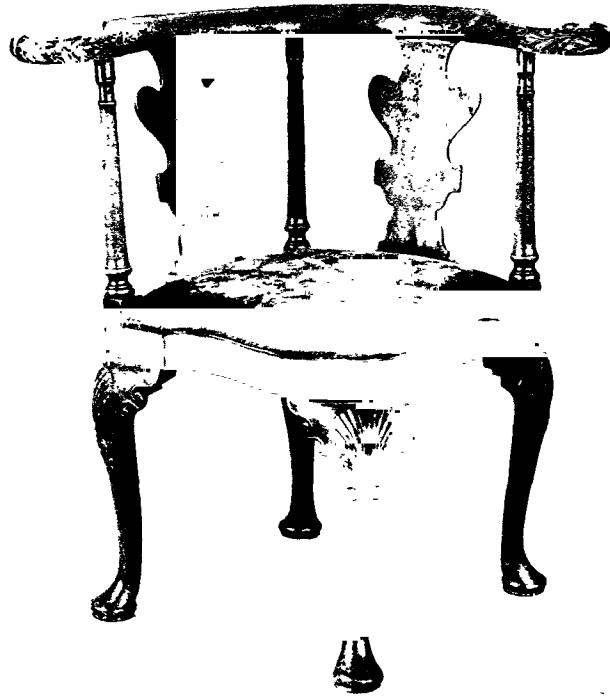


Fig. 35.

Attention should be drawn to a commode and dressing-table of about the date 1770, formerly in the Mulliner Collection, and given by Mrs. H. H. Mulliner (*Plates 33 and 34*). These are both valuable and attractive examples of inlaid furniture in satinwood, harewood, and other woods. The commode is further fitted with mounts of gilt metal in the style of French examples of the time of Louis XV. This type of furniture which is distinguished for elegance of line and skilful workmanship came into fashion under the influence of Adam and Chippendale.

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The Museum hitherto has possessed no outstanding example of this type.

Another example of satinwood of considerable distinction acquired during this year is a secrétaire-bookcase bequeathed by the late Sir Claude Phillips (*Plate 35*). The upper part has glass doors with trellis panels, the lower part forming a writing cabinet with drawers. The ornament of inlaid vases, shells, and honeysuckle is of fine quality.

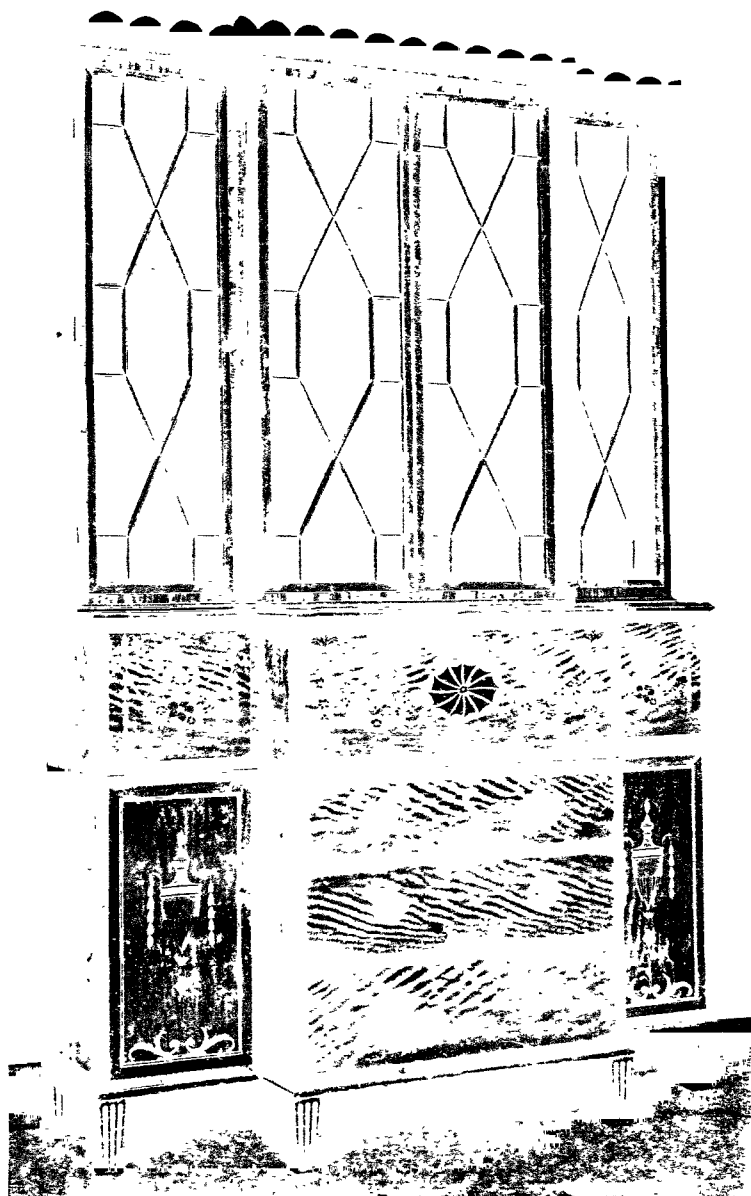
A Venetian marionette-theatre of the first half of the 18th century was acquired by purchase (*Plate 36*). This is an imposing object 13 feet high of architectural form carved and gilt and surmounted by a shield of arms. It was originally in a Venetian palace. With it are two sets of marionettes dressed in costumes of considerable elaboration. Two scenes can be shown. One represents the interior of a salon with contemporary furniture and figures in suitable costume. The second shows a view of St. Mark's Square with figures from the Italian comedy.

Gifts of continental woodwork included a 16th century Italian coffer of inlaid walnut from Sir Norman Hill, Bart., and an 18th century Dutch card-table of inlaid mahogany from Mrs. Miller.

Mrs. Charles Jarrott gave a Chinese lacquer incense-box, which may be ascribed to the 17th century, and various opportunities were taken of enriching by purchase the Museum collections of Chinese and Japanese lacquer. A shop-front from Peking, of the 17th century or later, was presented by Mr. E. L. Cockell.

Miscellaneous gifts included the following:

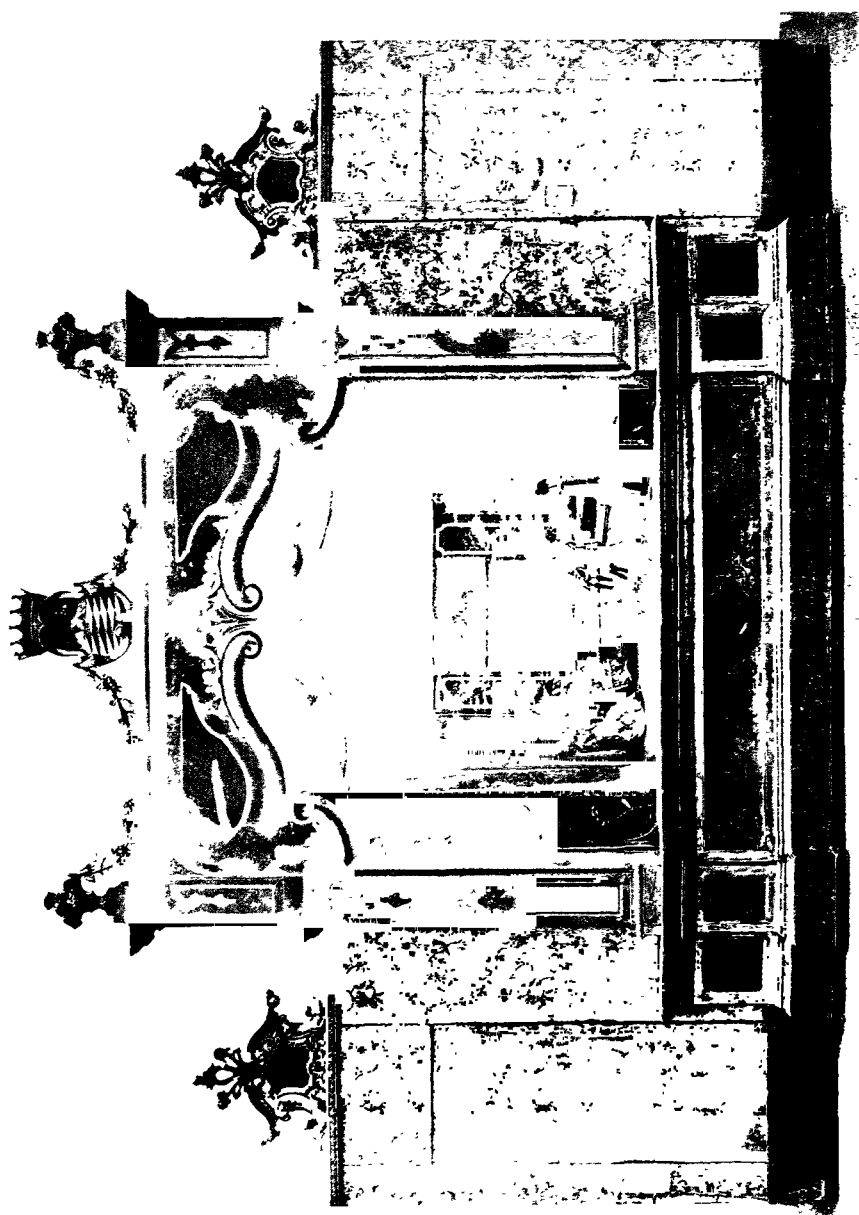
Mr. G. Abercromby gave a clock made about 1770 by John Wenham of Dereham and a Persian pair of bellows; Miss L. Alma-Tadema three 19th century German chairs; Mr. R. G. Baird a Swiss miniature cabinet dated 1798; Mrs. Shorland Ball an English tandem-whip; Mr. W. A. S. Benson a flute by Cahusac of London; Mr. S. Algernon Bloxham a miniature casket of deerskin; Mr. Arthur Bolton a portion of a plaster frieze; Col. D. H. Colnaghi a Greek triptych; Mrs. Dickson a Louis Seize child's arm-chair; Mr. W. H. Hammond a Swiss boxwood panel dated 1786; the Hon. Mrs. A. Henn-Collins a stool from Benin; Mr. Alfred James an English 18th century boxwood inkpot; Miss G. H. McGrath a flageolet signed by Holtzapfel of Paris; Miss Marcus a Chinese cut paper screen; Mr. S. Marling a French 18th century walnut bread-cupboard; Mr. Frank Partridge a set of library steps stamped "Taylor's Patent"; Mrs. Price an English 18th century miniature



SATINWOOD SECRÉTAIRE-BOOKCASE. ENGLISH; ABOUT 1780-90.

BEQUEATHED BY SIR CLAUDE PHILLIPS.

(p. 66.)



MARIONETTE THEATRE. VENETIAN; 18TH CENTURY.
(p. 66.)

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bureau; Miss M. E. Robinson an English mahogany miniature dining-table; Mr. A. J. Rowley a marquetry panel made by himself; Mr. James Tabor two French cupboards in the style of Boulle; Mr. R. W. M. Walker an Italian portable organ of the 17th century; while a stall-end of oak carved by George Jack was presented by a body of subscribers through the National Art-Collections Fund.

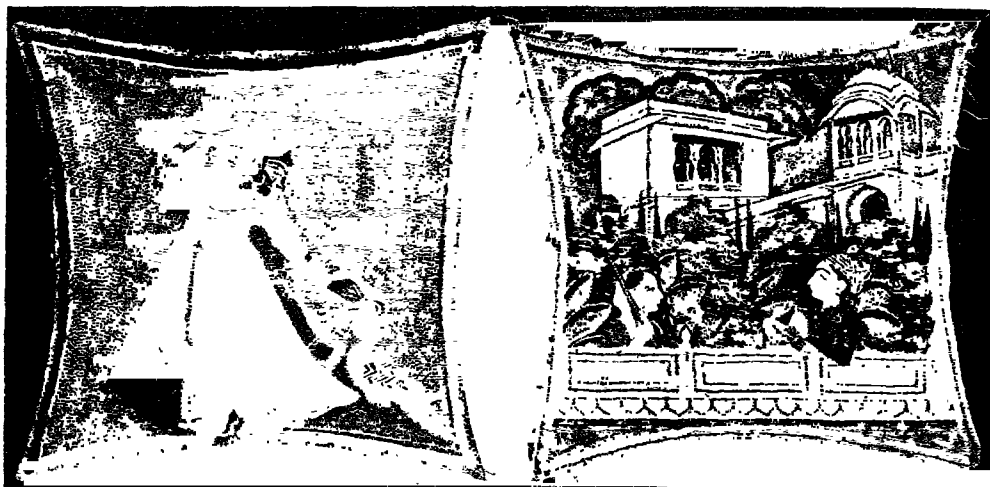


Fig. 36 (p. 69).

IX. INDIAN SECTION

THEIR MAJESTIES THE KING AND QUEEN graciously presented a varied selection of Indian and other Eastern objects as additions to the Royal Collections exhibited in this Department. The donations included: A magnificent architectural model made at Mysore in 1923, a reproduction in sandal-wood of a typical Hindu stone temple of the period of the Chalukya dynasty (6th to 12th centuries). Two characteristic offering-stands of carved and turned bison-horn, wrought at Viziadrug, Bombay Presidency, in the 19th century. As an excellent example of the conventional style which distinguishes the Burmese monastic sculptures of the 18th and 19th centuries, an image, fashioned in padauk-wood, *thitsi*-lacquered and gilt, representing a disciple of Gautama Buddha, in kneeling attitude, with hands held in the gesture of veneration. Also from Burma, a modern chunam-box of silver, exquisitely decorated in niello-work, made at Yawngghwe in the Southern Shan States. From Vizagapatam, Madras Presidency, period about 1850, a highly finished work-box, mainly of sandal-wood, overlaid with buffalo-horn and quill-work. In striking contrast with this, a trinket-box of

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translucent tortoiseshell, with artistic gold mounts, executed by a skilled Kandyan craftsman in 1923. Also, and of decided importance from the point of view of expert basket-weaving, several remarkable specimens of modern basket-work from Burma and Malaya (Malacca and Selangor). Her Royal Highness Princess Louise gave an interesting Indian door-curtain (*parda*) of cotton fabric embroidered in coloured silks, an early 19th century work from the Sind-Baluchistan Frontier.

Major-General G. F. A. Harris presented the head of a 17th century Muhammadan *Bara Imam* standard (*alam*), of shapely form, found in Bikaner State, Rajputana, recently, during digging operations for the extension of a railway. This object, which is carried at the time of the *Muharram* procession, is cast in dull yellow bronze, and has for its decoration incised and openwork texts—including the *Bismillah* formula—in ornate Arabic characters.¹ The gifts from Mrs. L. S. Bradley comprised specimens of 18th and 19th century metalwork from the districts of Tanjore and Madura, as well as other objects collected in the Madras Presidency. Of these, the outstanding works are the three well-modelled images of Subrahmanya, Saraswati, and Humayun, cast in copper by the *cire perdue* process; also a boss of conventional horse-head form, in bronze, finely patinated, formerly the terminal ornament of a bearing-pole.

Mr. F. J. Richards gave, as examples of two important Tamil handicrafts, a wrought-iron swinging-pendant in the form of a cluster of conventional mango fruits and leaves, and a teak panel carved, in high relief, with a four-armed standing figure of Mahakali, a fierce aspect of the goddess Parvati (Devi).

Mr. Imre Schwaiger presented two remarkably rare picture-panels of Rajput embroidery, made at Jaipur about 1700, both of which were formerly used as ornaments on the knuckle-pads of military shields (*dhal*). Their subjects, "The Princess and the Peacock" and "A Palace-garden Scene," are delightfully rendered in stitchery of coloured silks on a coarse cotton fabric (*Fig. 36*).

Mr. C. Stanley Clarke contributed an exceptionally interesting collection of handicraft designs, selected by Sir C. Purdon Clarke, in 1881, from artisans' pattern-books; including plain and coloured

¹ A similar standard (*pancha* or *alam*) is kept in the tomb of Hazrat Sayyid Karim Muhammad Sahib (*d.* 1693), at Bijapur, Bombay Presidency. This bronze, which is also of pale colour, is stated to be an alloy of five metals, hence the alternative name. *pancha*.

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examples of the patterns used by a Srinagar (Kashmir) shawl-weaver, a Trichinopoli (Madras) cotton-printer, a Kashmir coppersmith, and a Tanjore (Madras) metalworker.

In addition to the gifts already specified, the following generous contributions were made to the principal sub-sections of this Department:—*Architecture*: From the Cochin Government, Madras Presidency, a large painted-wood model of a Malabar three-compartment dwelling-house (*nalukettu*), previously exhibited at the British Empire Exhibition, Wembley; and from Mrs. E. Mead water-colour drawings of the four principal Brahmanical temples at Madura. *Sculpture*: From Miss Marcus, a Siamese 19th century image of Buddha, in bronze, *thitsi*-lacquered and gilt; from Mrs. E. E. Townsend a Burmese (Rangoon) early 19th century image of Buddha, in bronze; from Mr. K. de B. Codrington a Sinhalese (Kandyan) 19th century image of Buddha, in silver; and from Mr. Donald Gunn an 18th century marble image of Buddha from Upper Burma, and an 11th century Buddhist votive-tablet of earthenware from Pagan. *Metal-work and Arms*: From Mr. Lionel Heath a reproduction of the beautiful silver spoon, period 1st century B.C. and characteristically Greek in pattern, recently found at Sirkap, Taxila, Punjab Province; from Mrs. A. M. Dingwall Fordyce four Afghan 19th century copper ewers with incised decoration; from Mr. H. E. W. le Fanu four Tanjore 18th century weapons, including specimens of the short pike of European type which was temporarily used in India and Ceylon; from Lieut.-Col. G. A. Gildea an Afghan 19th century flintlock-musket (*bandug*) and a Khyber-knife (*chhura*); and from Mr. C. Heape a fine example of the Malayan 19th century sword, the *chenangkas*, used in Sumatra. *Textiles and Costumes*: From Miss R. McPherson a Bengal (Dacca) early 19th century dress of muslin finely embroidered in white cotton thread (*chikan* work); from Mr. N. H. Heramaneck eight fragments of Indian 18th century textiles of scarce type; from Vice-Admiral B. M. Chambers a Delhi scarf of fine Kashmir-cloth, richly embroidered with floral designs in yellow floss-silk, period 1820; from Mr. C. J. Wilson five rare Malayan sarongs, including early 19th century silks elaborately brocaded in gold thread, made in the States of Negri Sembilan and Trengganu; from Mr. W. A. S. Benson a Javanese 19th century sarong of cotton fabric with batik-dyed pattern; and from Mrs. A. M. Dingwall Fordyce twenty-four remarkable 19th century figures (models) of

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painted clay, dressed in textile fabrics, made by Sakaram Narayan of Poona, Bombay Presidency. *Pottery*: From Miss Marcus a Farukhabad 19th century earthenware plate, painted underglaze, in copper-blue, with a Krishna subject; from Mrs. A. M. Dingwall Fordyce four specimens of 19th century painted and glazed pottery from Poona and Multan; from Mr. H. C. Robinson three examples of Malayan smoke-blackened earthenware from Kuala Kangsar, Perak State; and from Major-General Sir Neill Malcolm, K.C.B., D.S.O., two earthenware water-pots, with incised decoration, made in Singapore. *Miscellaneous*: From Mr. B. E. Alleyn two Sinhalese 18th century MS. pages of the *Mahasatipatthana-sutta*, with incised text (stylus written) on copper; from Mrs. M. A. S. Borrodaile a Rajput (Jaipur) 18th century marble bowl, painted in tempera colours; from Miss C. Morgan a pair of Delhi 19th century gold ear-rings, each set with a miniature-portrait painted on ivory; and from Mr. H. C. Robinson specimens of Malayan mat and basket weaving from the State of Kelantan.

Detailed in order of period, the three outstanding purchases of the year were: A Buddhist 5th-6th century bronze votive-bowl: a Mogul early 17th century jade wine-cup; and a Mogul 17th century embroidered tent-panel. The votive-bowl, pleasingly patinated, albeit somewhat corroded and weather-worn in places, was unearthed, during the 'eighties, from an excavation on a Buddhist site in the Kistna District, Madras Presidency. Its flat, octagonal rim is surmounted with eight, equidistant, cup-like projections (possibly oil-receptacles for one-wick lights); the lower half of the bowl, in the form of an open lotus flower, rests on a group of archaic elephants and cobras (*nagas*), alternating and facing outwards; whilst the base takes the conventional shape of the primeval tortoise. This early example of South Indian Buddhist art may possibly be traced back as far as the 5th century A.D. (*Plate 37*).

The shallow wine-cup of dark green jade, highly polished and semi-translucent, has an incised rim-band, composed of six cartouches, containing the inscription and repetitions of the date inlaid with white chunam. Height, $1\frac{1}{2}$ in.; diameter, $3\frac{1}{2}$ in. This vessel, originally furnished with two peacock-head handles, was executed in 1613 by one of the master lapidaries of Delhi, and was formerly the property of the Mogul emperor Jahangir (1605-27).¹ The inscription, in

¹ William Hawkins, in his enumeration of Jahangir's treasures, records: "Of vases for

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the form of a quatrain, is incised in the *nastaliq*, or round Persian character.

TRANSLATION

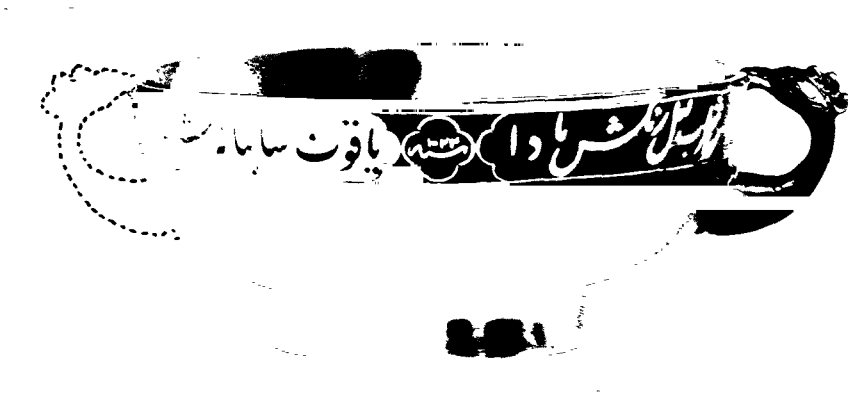
*Shah Jahangir has set the world in order:
By the brilliancy of his justice the times have been filled with light.
May it gain its colour from the reflection of the red wine.
We will ever drain the cup that is like a ruby.*

The two small quatrefoil compartments respectively contain the date "1022 A.H." (A.D. 1613), expressed in ciphers, and the regnal year "8" (the 8th year of Jahangir's reign) (*Plate 37*).

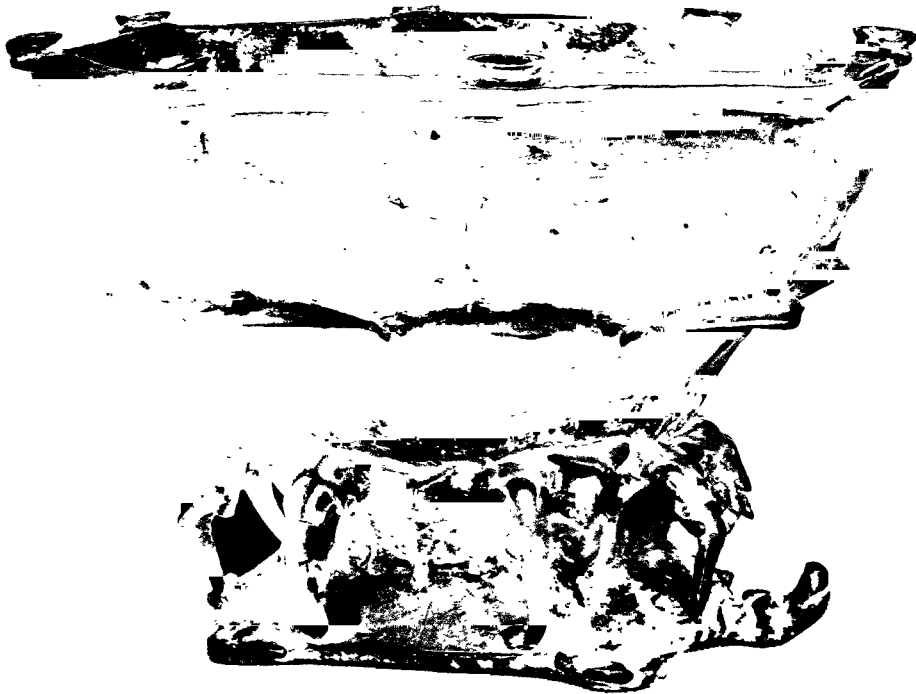
The Mogul tent-panel, measuring 6 by 4 feet and formerly used to decorate the sheltered side of a tent wall (*kanat*), is a unique 17th century example of the art of the Delhi embroiderer. It is worked, in divers stitches, on coarse cotton fabric resembling canvas, upon which the principal details of the design, previously drawn in brush-line, are still visible in several exposed and threadbare places. Its subject, "A Music Party," depicts a princess with female attendants and musicians in a garden, wherein a flowering "Paradise Tree" constitutes an important feature. Its border, an architectural shape, is obviously copied from a 17th century window-frame in one of the palaces at Delhi or Agra, a Mogul style still in popular use at Lahore, Amritsar, and other towns of the Punjab Province (*Plate 38*).

Other important additions by purchase included—*Architecture*: Five measured drawings in colours, with colour restoration, prepared by Mr. C. F. Filbey from the façade of the 17th century residence of Shah Sham Bahadur at Ahmadabad, Bombay Presidency. *Sculpture*: Dravidian bronze images of Varaha (the third *avatar* of Vishnu) with consort, and of Krishna-Tandava (*Fig. 37*), which, together with copper images of Gauri (a form of Parvati), Ganapati, and Chamunda (a form of Kali), were recently found at Avadayakovil, Tanjore District, Madras Presidency. These figures belong to a period prior to the 15th century. Likewise from Tanjore, 17th century bronze and copper images of Siva with Gauri, Vishnu as Vitthoba, Durga-Lakshmi, and Garuda as Nagantaka, the "Destroyer of Serpents."

wine very faire and rich, set with jewels, there are one hundred. Of drinking cuppes, five hundred, that is to say made of one piece of Ballace ruby and also emerods, of *eshim* (which stone cometh from Cathay), of Turkish stone and other sorts of stones" (*Purchas*, vol. i, p. 217). *Eshim*, or *yashm*, was the Mogul term for green jade, a precious stone known to mineralogists as *nephrite*.



JAHANGIR'S WINE-CUP. GREEN JADE. MOGUL (DELHI); DATED A.H. 1022 (A.D. 1613).
(p. 71.)



BUDDHIST VOTIVE BOWL. BRONZE. FOUND IN THE KISTNA DISTRICT, MADRAS
PRESIDENCY. 2ND CENTURY.

(p. 71.)



EMBROIDERY. PICTURE PANEL FROM A TENT WALL. MOGUL (DELHI); FIRST
HALF OF THE 17TH CENTURY.

(p. 72.)



BRUSH DRAWING OF A *KRISHNA-LILA* SUBJECT. RAJPUT (KANGRA SCHOOL):
18TH CENTURY.

(p. 73.)



BRUSH DRAWING OF A *KRISHNA-LILA* SUBJECT. RAJPUT (KANGRA SCHOOL):
18TH CENTURY.

(p. 73.)

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Several brass images of exceptional interest, amongst which may be mentioned a worn and weathered composite figure of early period, recently found at Ahmadabad, Bombay Presidency, representing Vishnu in eight of the forms under which that deity is worshipped.

Also 18th and early 19th century figures of Brahma, Velayudha-Subrahmanya, Lakshmi, Narada, and Tumburu. A Tibetan 18th century image of Vajra-Sattva, finely sculptured in wood, with painted and gilt decoration. Also two beautifully modelled examples of modern Burmese sculpture in metal, bronze figures of "A Girl Winnowing Rice," and of "A Boy Husking a Coconut" by Maungkyin of Mandalay.

Paintings: Eighteen Rajput paintings, drawings, and studies of the Pahari (Punjab Hills) Kangra School, mainly Krishna, Nayika, and Ramayana subjects, dating in the 18th and 19th centuries. Probably the most interesting of these are the two studies for pictures with *Krishna-Lila* subjects, executed in brush-line and wash on Indian paper. The one, "Krishna, Radha, and the Rain-clouds," is a delightful and naive delineation of the first warning of *Varsa*, the Season of Storms (*Plate 39*); the other, "The Reunion of Krishna and

Radha," is an equally charming and refined interpretation of their memorable meeting in a woodland glade at Brindaban (*Plate 40*). In their presentment of figures (including the herd), clouds, hills, trees, and the beloved lotus-pool, both pictures afford a variety of admirable exemplifications of the unique and sensitive style which characterized the



Fig. 37 (p. 72).

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work of the artists of the now extinct Kangra School. *Arms*: Twelve typical swords from Tanjore and Sivaganga (in the Madura District), Madras Presidency, including 17th and 18th century specimens. Until the 18th century the Tamil ironsmiths, who were famous throughout India as craftsmen skilled in the art of fashioning steel into weapons, lived under the patronage of Raja and Zamindar, and maintained a high state of perfection in their work. Their art is now a shadow. In 1889 Mr. E. B. Havell reported the finding, by chance, at Sivaganga, of three of its hereditary ironsmiths, the sole descendants of a numerous community. *Textiles*: Two small woollen-pile carpets of fine texture from Warangal in Haidarabad State, Deccan, woven in the 16th and 17th centuries; also, but of the 19th century, two rare panels of silk brocade (*luntava*) woven in six and four colours respectively—including silver threads, made at Mandalay, Burma. *Embroidery*: A woman's jacket (*kurta*) of silk fabric embroidered with floral motives in coloured silks, made at Shikarpur, Sind, about 1850; a Burmese Shan-Talok woman's skirt of black cotton fabric, with ornamental panels of coloured fabrics and gilt goatskin, in *appliqué* work; and two early 19th century Burmese picture-panels (*kalaga*) of *appliqué* work, enriched with gold and silver "spangled embroidery," representing Palace and Jataka scenes. *Costume*: A notable collection of twenty-four Burmese figures (including Chins, Karens, Shans, and Kachins), beautifully carved in letpan-wood (*Bombax malabaricum*) and painted in tempera colours, the work of Maung Ba, a celebrated craftsman of Mandalay.



Fig. 38 (p. 76).

X. DEPARTMENT OF CIRCULATION

BY comparison with those made in the preceding year the additions to the travelling collections in 1924 must be regarded as of less interest. Funds were not available until the early autumn, and thereafter no important objects came under notice. A few pieces of silversmith's work were purchased, but the only gifts to be recorded in this weak sub-section were an English silver rat-tail spoon with the London hall-mark for 1689-90 from Mrs. Morris, and ten silver teaspoons of the 18th century from Mr. Oliver. It is of interest to record that the donor of the former lives as far away as New South Wales.

CERAMICS. Mr. Abercromby presented an interesting maiolica drug vase made at Faenza or Castel Durante, and dating from the middle of the 16th century, a large plate of Chinese porcelain decorated with a figure subject in red, and with a *famille verte* border, of the K'ang Hsi period (1662-1722), and nine tiles of Bristol delft with figure subjects in colour after plates in *The Ladies' Amusement*, a work published in 1760. Mrs. Blackett gave figures and vases of Derby porcelain of the Bloor period (1811-28), together with specimens of 19th century English earthenware. Miss Marcus presented in memory of her brother, Maurice Marcus, two Chinese porcelain panels for the decoration of architecture, and a set of sweetmeat or spice-dishes both painted in *famille verte* colours and dating from the K'ang Hsi period (1662-

1722), together with several earthenware flower-pots, bowls, and bottles of Japanese workmanship and dating from the 18th and 19th centuries. This gift also comprised incense burners, a hand-mirror, and other objects painted in enamel colours, Cantonese work of the 19th century. The gift from Mr. Myers Smith included several plates, cups, saucers, and other specimens of English porcelain and earthen-



Fig. 39 (p. 77).

ware of the late 18th and early 19th centuries, and an intaglio seal of Wedgwood's jasper stoneware. Miss Pocklington gave a medallion portrait of Richard Bentley in the same jasper ware, and Mr. Ridout a Greek *cotyle* of the 4th or 3rd centuries B.C. Interesting specimens of modern pottery were presented by Mr. Winkworth—an earthenware bowl with glaze of the "Chien" type by S. Hamada, a stoneware vase

with a greenish brown glaze over painting in brown by Bernard Leach, and a stoneware vase with opalescent glaze by R. F. Wells.

The purchases in this sub-section consisted chiefly of Bristol delft, a class of ware hitherto but poorly represented in the travelling collections. These included a "tulip" dish of the late 17th century, a polychrome bowl of the first half of the 18th century, polychrome plates of the same period, together with other bowls, plates, vases, and tiles of the second half of the century (*Fig. 38*). One or two

purchases were also made of the earlier wares of China and Persia—a stoneware jar decorated with a brown glaze and large splashes of grey slip dating from the Tang dynasty (618-906), a Yüan (1280-1367) black-glazed stoneware vase with floral painting in brown, a “Gabri” bowl of the type assigned to the 8th or 9th century with *sgraffito* decoration in brown and black (*Fig. 39*), and a larger bowl with a turquoise glaze and painting in black of the 13th century.

GLASS. Mrs. Braithwaite Batty gave an English goblet and wine-glass of the 18th century and a Dutch wine-glass of the same period, together with an English cut-glass dish of the early 19th century. Mrs. Blackett, whose gift of porcelain and earthenware is noted above, gave also a cut-glass jug, English or Irish work of the early 19th century. Mr. Churchill presented several specimens of English glass, a small jar, a cordial-glass, and an engraved tumbler



Fig. 40.

dating from the first half of the 18th century, together with other wine-glasses dating from about 1800. Mrs. Morris gave an English wine-glass with air-twist stem of the 18th century. The gift of Mr. Myers Smith included a cut-glass tumbler of the early 19th century.

Several interesting additions to the travelling collections of glass were made by purchase—notably an Irish jug with engraved and moulded ornament, bearing on the base in low relief the name of the Waterloo Glass House, Cork (*Fig. 40*), and a collection of engraved

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goblets and wine-glasses of the 17th and 18th centuries. These are chiefly of Dutch or German origin, but some were made in England and engraved in the Netherlands (*Fig. 41*). This purchase also included a Dutch bottle of dark green glass, dating from the 17th century, finely engraved in diamond point with a design of vine leaves, and a German beer jug of the same period of purple glass painted in enamel colours. A small panel of English window-glass of the 15th century was also acquired.

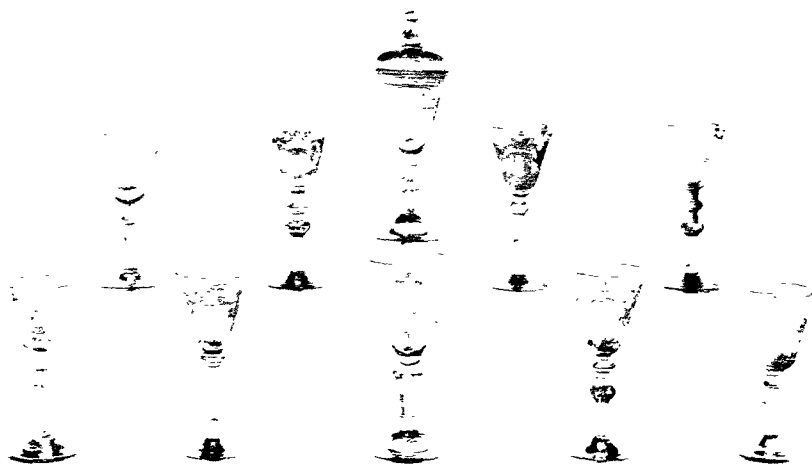


Fig. 41.

METALWORK. The silver rat-tail spoon from Mrs. Morris and the ten teaspoons from Mr. Oliver have already been noted. Three brass dishes and a bowl with hammered ornament, South German (Augsburg) work of the early 16th century, were bequeathed by Mrs. H. R. Newman, and will be a valuable addition to the collections both for their decorative qualities and on technical grounds as good examples of work in repoussé. A few pieces of silver were bought—a Dutch engraved beaker, dated 1658, two Swiss Apostle spoons, dated respectively 1671 and 1675—the handles decorated with figures of saints—a two-handled cup with the London hall-mark for 1770, and two pairs of snuffers with trays dating from 1810. Among the additions to the

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collections of Sheffield plate was a hot-water jug of about 1760, with imitated silver hall-marks.

TEXTILES. As in previous years a number of gifts of lace and embroidery can be recorded. Mr. Carnes gave nine "drafts" or patterns for English (Midland Counties) bobbin lace; Mrs. Irons a collar of white-work of the early 19th century; Mrs. Goldner a border of Dutch bobbin lace of the late 17th or early 18th century; Mrs. Lewis borders of French and Flemish bobbin lace of the 18th century; Mrs. Spalding borders and insertions of Brazilian bobbin lace of the late 19th century; Mrs. Tainberrow a veil of embroidered net, probably English, of the middle of the 19th century. Other gifts of textiles were: crochet and embroidered caps of the 19th century from Mrs. Shorland Ball; a child's long robe,



Fig. 42 (p. 80).

embroidered in white thread and trimmed with *broderie anglaise* of the 19th century, together with other specimens of white-work from Miss Cunningham; three panels of Spitalfields brocade of the middle of the 18th century, a cambric collar of the late 18th century, a muslin one of the early 19th, and an embroidered sampler also of the early 19th century, from Mrs. Grubbe; a piece of printed cotton of the 19th century, together with a collar of Irish crochet of the same period, from the Misses J. M. and E. Montefiore. Major Foster gave the fronts of

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two saddle-bags knotted in woollen pile, Caucasian work dating from the middle of the 19th century, and the front of a Turcoman saddle-bag of the same date, embroidered in coloured wools. Mr. Talbot presented a pair of satin shoes of the third quarter of the 19th century.

The more important purchases for this sub-section were a small collection of borders of linen embroidered in red silks, Italian work of the 16th century; an English cap of the 16th century, embroidered in coloured silks and gold thread; an English bedspread of the early 18th century, embroidered in the "Chinese" style in coloured silks; 18th century embroideries from the Greek islands—one is reproduced in *Fig. 42*; an 18th century Persian velvet tunic, woven in cut-pile on a ground of silver-gilt thread; and a collection of Coptic fabrics of the 5th century with tapestry-woven ornament.

WOODWORK. Besides the pottery above mentioned Mr. Myers Smith presented several tea-caddies and other small mahogany boxes dating from about 1800, and a few specimens of the inlaid woodwork made in the 19th century at Tunbridge Wells.

PRINTS, DRAWINGS, AND MISCELLANEOUS. A large number of posters were presented by the Underground Railway Companies of London, for inclusion in the collection of posters available for loan to schools; and as such works are in great demand both by Schools of Art and Secondary Schools, the gift is especially welcome. The Underground Railway at the same time kindly consented to present to the travelling collections copies of all their posters as they appear. Posters were also given by the Curwen Press, Messrs. J. C. Eno, Ltd., Messrs. Eastman & Son, Mr. Gausden, the London County Council, the London and North Eastern Railway, the London, Midland, and Scottish Railway, Messrs. Lyons & Co., Mr. Montgomery, Messrs. Rous and Mann, Ltd., Messrs. Sanders Phillips & Co., Ltd., Messrs. Walker Bros., and the authorities of the British Empire Exhibition, Wembley.

Prints were given by several artists. Mr. H. J. F. Badeley, C.B.E., R.E., gave one of his line-engravings, "The Prodigal Son"; the Bournemouth School of Art, through its Principal, Mr. G. A. Baker, presented etchings, aquatints, and a lithograph; Messrs. Colnaghi & Co. a wood-block for a poster by W. T. Smith with a proof; Mrs. Gielgud, on behalf of the four daughters of the late Mr. and Mrs. Arthur J. Lewis, a proof from a wood-block for an invitation card, designed by Fred Walker; Sir R. Leicester Harmsworth, Bart., a Japanese colour-print, "Kambara in Snow," by Hiroshige I (1796-

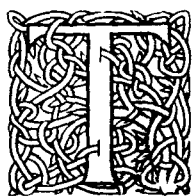
DEPT. OF CIRCULATION

1858); Mr. Heintzelman four of his etchings; Mrs. Lumsden one of her woodcuts in colour; Mr. Holland Martin twenty-five chiaroscuro wood-engravings by the 18th century artist, John Skippe, who engraved a number of subjects chiefly after designs by Raphael, Parmigiano, and Correggio; Mr. Taylor drawings on wood-blocks for book illustrations by William Small, R.I., and Fred Barnard; Mr. Hall Thorpe a set of proofs showing the stages in the printing of one of his woodcuts in colour; and Mr. Atkinson a mezzotint landscape and a scraper used in the process.

The collections are weak in specimens of good printing; and in view of the attention which is being given to this subject in schools with the consequent demand for suitable examples, the gifts of printed matter received during the year were particularly acceptable. Such material was given by the Curwen Press (labels and showcards); Messrs. J. C. Eno, Ltd. (showcards designed by C. Lovat Fraser); Mr. Hobson (advertisements for Sundour fabrics, Meritor brushes, etc.); the Lanston Monotype Corporation, Ltd. (specimen pages set in their "Caslon," "Blado italic," and other founts). The Imperial War Graves Commission gave a set of printed designs by Macdonald Gill for regimental badges to be engraved on headstones in military cemeteries.

The late Mr. Christopher Whall gave several designs and studies for stained glass which he made for Gloucester Cathedral. Other gifts received during the year were, a page from an Italian choir-book of the 15th century from Mrs. Houghton; a panel of incised lettering from the College of Art, Leicester; a binding of green levant designed and tooled by the donor, Mr. Ivo Shaw; a panel of early 19th century wall-paper from the Great Room at the Royal Society of Arts from the Curator of the Sir John Soane Museum, and a panel of early 19th century "flock" wall-paper from Longnor Hall, Shrewsbury, from Major Trevor Corbett; a collection of over one hundred impressions from mediaeval seals from Miss Gillet; and a water-colour drawing by J. White Abbott (1763-1851), "A Fall at Cladish," from Mrs. F. G. E. Douglas.

XI. BETHNAL GREEN MUSEUM



THE objects added to the collections of the Bethnal Green Museum during 1924 were few in number and chiefly directed towards the development of the Children's Section. Mrs. Greg added to her previous generous gifts a group of seven English dolls, dating from 1800 to 1860. Two of these, a male and female pedlar carrying a tray and basket of miniature articles for sale, were made by White of Portsmouth about 1810. The most recent in date of this group, a wax doll of 1860, deserves attention from the point of view of costume. Not only is she arrayed in garments fashionable at the time, but she possesses also in a contemporary miniature trunk a full wardrobe of dresses, hats, bonnets, cloaks, and boots and shoes, thus giving in little a brief survey of the variety of costume belonging to her period. A wax doll of about 1850, also owning several extra items of clothing of the same date, was given by Miss L. M. Emmett.

Mr. Edward Lovett, a writer and lecturer on the origin and history of toys, presented a group of toys made from natural objects, which had been found by him during the pursuit of his hobby in out-of-the-way villages of the southern counties. They include models of furniture, birds, animals, and dolls made with little alteration from such material as shells, teazels, pine-cones, and feathers.

An interesting modern doll's house, or rather the model of a house, was added to the collections as a gift from Mrs. Greg. This little house, designed by Charles Spooner, F.R.I.B.A., and carried out by A. H. Fincham, A.R.C.A., is a model of a country cottage set in a pleasant garden. It was constructed with the idea of providing the young students of East London who frequent the Museum with the model of a house such as might not be beyond their hopes of possessing some day for themselves, and it aims at indicating a direction along which their taste may be usefully developed. To complete the gift and make it of greater value to students, Mr. Spooner very kindly presented the ground-plans and elevations for this model cottage.

A view of the old Toll Gate removed from Cambridge Heath in 1864, was given by Mrs. Lucy as an addition to the topographical collection relating to the district. Mr. and Mrs. S. C. Ratcliff, of Vauchise, New South Wales, presented to the collection of birds a fine specimen of the Australian Giant Kingfisher (*Dacelo gigas*), popularly known as the "Laughing Jackass."

LOANS

ARCHITECTURE AND SCULPTURE



VERY interesting ivory diptych of about the 5th century A.D., carved with six miracles of Christ, was lent by Mr. F. E. Andrews (*The Antiquaries Journal*, vol. iii (1923), pp. 99 ff.); the rarity of works of this period and especially of diptychs with scenes from the life of Christ makes this loan of more than ordinary value. Other objects in bone and ivory, all lent by Dr. Hildburgh, F.S.A., are a marriage casket with scenes from the story of Jason, North Italian work of the School of the Embriachi at the beginning of the 15th century; a Northern French or Flemish bone casket of the end of the 15th century, decorated with hunting scenes and having a checker board on the lid; and an ivory bust of Medusa. Viscount Ednam, M.P., lent a beautiful little marble relief of the Virgin and Child by Desiderio da Settignano (1428-64); this interesting relief, which lay for many years in the library at Himley Hall, is probably the original of which there are versions in the Dreyfus Collection and elsewhere. Several examples were added to the already considerable collection of English alabaster sculpture of the 15th century; Dr. Hildburgh lent four figures of Apostles and a number of reliefs; Dr. Philip Nelson lent two reliefs belonging to the same altar-piece (of the early embattled type) as three reliefs lent by him in the previous year; a St. John's Head was lent by Mrs. Nelson. The Rev. P. B. Clayton lent an ebony chaplet, or rosary, of fourteen beads carved with scenes from the New Testament, probably Flemish work of the second half of the 16th century. A number of objects were lent anonymously, including two statuettes of the Virgin and Child, the one in boxwood, the other in pearwood, both Flemish work of the 17th century; a relief in boxwood of St. Mary Magdalene in clouds, signed I.D., German work of the 16th century, after an engraving by Lucas van Leyden; a marble relief with the Rape of a Sabine Woman, closely resembling the work of Leonard Kern (1588-1663); and a wax relief of Moses with the Brazen Serpent, probably German work of the 17th century.

LOANS

CERAMICS

His Majesty the King lent a tureen of Spode porcelain and a dish of Wedgwood's "Queen's ware," both made for George IV as Prince of Wales.

The following loans were also received during the year from:

Mr. C. Kirkby Mason a collection of English glass engraved with Jacobite emblems; Mr. C. E. C. Tattersall a bowl and cover of Hamburg faience, dated 1671; Mr. H. Avray Tipping a delft vase of the Hoppesteyn factory and a tray of 18th century Italian maiolica; Sir Gilbert Mellor, K.B.E., C.B., K.C., a dish of Dublin(?) delft painted in purple; Mrs. E. C. Ellis a large collection of English and Irish glass, and a few pieces of pottery; Professor P. E. Newberry some fragments of ancient Egyptian glass; Mr. Horace Beck a collection of ancient glass; Dr. W. L. Hildburgh, F.S.A., a collection of fifty-two Spanish ceiling-tiles, painted in red with animals and plants; Mr. W. F. Collins a few pieces of Chinese glass, beads, and porcelain. Mr. Joseph Bles added to his loan several fine pieces of glass.

METALWORK

The loans received during the year included the famous Kennet Ciborium from Lord Balfour of Burleigh, an important piece of 12th century work in champlevé enamel. The Rev. R. C. Lathom Browne lent a shell cup mounted in silver-gilt, English, late 16th century; the Rector and Churchwardens of Buckland, a wooden cup mounted in silver; the Misses Pepys Cockerell, two Irish silver dish-rings; and Lady Cowans, a frame containing the orders and decorations of her husband, the late General Sir John Cowans.

Mr. Lionel A. Crichton added to his loan collection of American silver a porringer by J. Hurd of Boston and a teapot and stand by J. Shoemaker of Philadelphia (about 1795). He also lent a melon-shaped silver kettle with stand, lamp, and tray, London work of 1737-8. The Trustees of the Felton Bequest lent, for a short period before its departure for the Melbourne Museum, a silver-gilt flagon from the Cumberland Collection. Mr. H. N. Gladstone lent the Glynne Cup from Hawarden, silver-gilt, in the form of a pelican, with London hall-mark for 1579-80.

The Worshipful Company of Goldsmiths lent a group of English

LOANS

work in silver-gilt, including the Feake Cup (1663), the Hanbury Cup (1665), the Vyner Bell (1667) accompanying an inkstand by Paul Lamerie (1741), and a pair of candlesticks (1737). Miss Ethel Gurney lent a brass and shagreen counter-box and a pair of brass snuffers on stand; Dr. C. C. Harrison, an embroidered velvet saddle-cloth with pair of holsters, English, 17th century, and the scabbard of one of the state swords of the city of Lincoln, late 16th century; Lady Heathcote, a gilt bronze crucifix-figure, English, late 15th century, dug up at Lanherne, Cornwall; the Trustees of the late Lord Llangattock, three champlevé enamel plaques attributed to Godefroid de Claire of Huy on the Meuse (about 1160-5); and Mrs. A. Herbert Morgan, a gold-mounted chalcedony seal by Pichler (early 19th century). Baron Bruno Schröder lent three pieces of Nuremberg work from the Cumberland Collection, a silver-gilt standing cup and cover attributed to Wenzel Jamnitzer (middle of 16th century), and a pair of covered cups in pearl-shell and silver-gilt with jewelled and enamelled gold mounts, the work of Christoph Jamnitzer (*d.* 1618).

The Hon. Lady Shelley-Rolls lent an enamelled gold pendent jewel of St. George, set with pearls and precious stones, South German, 17th century; and Earl Spencer, a pair of silver candlesticks from the Marlborough Collection, English, early 18th century.

PAINTINGS

Mrs. H. Stanton lent eleven silhouettes painted on plaster by John Miers during his Leeds period. They were in their original repoussé gilt metal frames, and each had Miers' engraved label at the back.

Messrs. F. Noel Ashcroft and Oscar S. Ashcroft lent an important collection of seventy-seven miniatures and ten snuff-boxes, etc. The miniatures included two excellent portraits by John Hoskins, several works by John Smart, one by Pierre Adolphe Hall, enamels by, or attributed to, Charles Boit, Jacques Bordier, Henri Toutin, Christian Frederick Zincke, André Rouquet, W. Prewett, Nathaniel Hone, and others.

The late Mr. R. Ward lent a French miniature-painter's box of about 1800-10, by Grandcher of Paris, fitted with compartments and a drawer, and containing little bottles with dry colour, an ivory palette, etc.

LOANS

TEXTILES

His Majesty King George V lent a Mortlake tapestry in wool, silk, and metal thread of the period of Charles I (1625-49), representing Elymas the Sorcerer struck with blindness. The subject is taken from the sixth cartoon of the series painted by Raphael, which is also a loan from His Majesty the King to the Museum.

Her Majesty Queen Mary lent six silk tasselled pendants with small embroidered and tapestry-woven panels, Chinese work of the early 19th century, from the Pavilion at Brighton.

Other lenders were :

Mrs. Morton Dexter, five panels, three borders, and a valance of 17th century tapestry; Mr. J. E. Ryall, four Oriental carpets; Mr. A. M. Woodward, a Rumanian tapestry-woven carpet; Mrs. Grubbe, three caps and two panels of Elizabethan "black work," two embroidered caps of the early 18th century, samplers and other embroideries of the 17th and 18th centuries, cardinal's robes of rose-coloured silk, and a collection of baby linen, etc., all formerly the property of the late Seymour Lucas, R.A.; Mrs. Brooman White, front of a waistcoat in embroidered silk, probably Italian work, second half of 18th century; Miss M. G. Hanna, an English coverlet and two pillow covers of embroidered linen, early 18th century; the Rector of St. Mary's, Berkley, Frome, an old surplice believed to date from 1780, the property of the parish church of Berkley, Somerset; Professor R. M. Dawkins, a selection from his collection of Greek Island embroideries.

WOODWORK

Mrs. Evelyn of Wotton lent a table with carving by Grinling Gibbons, which was made originally as a gift from Gibbons to John Evelyn, the diarist. An interesting wine-cooler of mahogany carved with masks in the style of Chippendale was lent by Mr. Alfred E. Hutton.

INDIAN SECTION

Their Majesties the King and Queen were graciously pleased to contribute a further selection of Indian art objects (handicrafts) as additions to the Royal Loan Collection exhibited in this Department.

LOANS

With a few exceptions these objects included many of the rich and rare offerings made by the Princes and People of India: (1) To Her Majesty Queen Victoria in 1851, 1887, and 1897; (2) and to His Majesty King Edward VII in 1875-76 (when Prince of Wales) and 1902. Briefly reviewed, the Royal Loans comprised:—*Silversmiths' work*: Characteristic examples, excellent in form and ornament, from Delhi, Faridkot, and Jind State, in the Punjab Province; from Tonk, in Rajputana; from Bahraich, Balrampur, Benares, Lucknow, and Sitapur, in the United Provinces; from Mahi Kantha, Limri, and Rewa Kantha, in Bombay Presidency; from Cuttack, in Orissa; from Indore, Central India; and from Shikarpur, in Sind. With these came a magnificent bedstead of carved wood, overlaid and mounted in silver, made at Benares in 1850; also two exquisite ewers and goblets of repoussé and chased silver, jewelled with turquoises, made at Limri in 1886. *Saddlery*: Two state saddles, with saddle-cloths, holsters, stirrups, and trappings, both covered in pale blue velvet, richly embroidered with floral designs in gold thread and jewelled with pearls and turquoises, made in Rampur State, United Provinces, in 1874. *Embroidery*: Forty-seven address-cases of velvet, silk, satin, and kincob (*kīmkhwab*), from all parts of India, mostly embroidered on a frame (*karchob*), worked in gold and silver thread, wire and spangles, and in style ranging from the heavy and massive *zardozi* work to the light and graceful *kamdani* work. The remainder exhibit additional delicate stitchery of coloured silks, as well as choice beadwork embroidery mainly of pearls. *Woodwork*: Various 19th century specimens of carved and inlaid work by master craftsmen of India and Burma, the latter including one superlative architectural detail obtained from one of the palatial monasteries (*kyaung*) at Mandalay, *i.e.*, an archway of teak, intricately carved and undercut with delicate floral, flamboyant, and figure motives.

Mr. F. J. Richards lent seven interesting earthenware vessels and three chank-shell ornaments found in prehistoric graves of the Iron Age, at Odugattur, North Arcot District, Madras Presidency. Colonel A. L. Caldwell lent a pair of Sinhalese 17th century ivory panels from the jambs of an inner doorway of a Buddhist temple at Kandy, each carved in the correct Kandyan style with the figure of a *deva*, or celestial fairy. In use, these exceedingly beautiful relief figures serve as right and left "Guardians of the Threshold," whose everlasting duty it is to protect the spiritual atmosphere of the sanctuary.

LOANS

The Syndicate of the Fitzwilliam Museum, Cambridge, lent a magnificent scale model of the Taj Mahal, measuring 5 feet 8 inches by 9 feet by 9 feet, made at Agra before 1840. Executed in ivory (over wooden foundations), its details, whether carved, fretted, turned, veneered, or incised, have been copied with extraordinary skill and accuracy, even to the *pietra-dura* decoration, which is truthfully imitated, using inlays of variously coloured shellacs.

Miss D. Purdon Clarke lent thirty-two Indian objects including: The model of a "12-pounder" cannon, complete with gun-carriage and limber, bearing the "V.E.I.C." (United East India Company) mark and the date 1825; a 19th century window, elaborately carved in white sandstone, from Bulandshahr, in the United Provinces; an 18th century lattice, in carved and painted teak, from Multan, Punjab; seven examples of 19th century architectural woodcarvings from Lahore, Punjab; a 19th century stained-glass window, subject, "Krishna and the Gopis," from Jaipur, Rajputana; and a 19th century panel of glass mosaic, subject, "A Flowering Rose-tree," from Udaipur, Rajputana.

Mr. F. R. Lee lent an important selection of 18th and 19th century hill-tribe weapons collected in the Shan States and in the hill-state of Kentung, Upper Burma. The forty-two pieces include many provided with carved ivory hilts of highly artistic merit, and several fitted with rare Shan blades of finely tempered bronze. Some of the hilts, notably those which are carved with figures characteristic of the totem system, are ethnographically of great interest.¹

Mr. R. C. J. Swinhow lent two early 18th century Burmese panels of teak from a Buddhist monastery at Mandalay, respectively carved in relief with subjects of an unusual kind, *i.e.*, "a Burman bending the branch of a custard apple-tree" and "an Indian *yogi* in the act of stretching, or yawning." Also four 19th century *pongyi* chests from Mandalay, each of teak decorated with *thayo* work (resembling *gesso duro*), using a composition of *thitsi* lacquer stiffened with wood-ash, overlaid in gold-leaf and vermilion lacquer. Mr. R. Grant Brown lent a 19th century Burmese image of a boy standing with hands uplifted in adoration (*shiko*). Height, 22½ inches. This sculp-

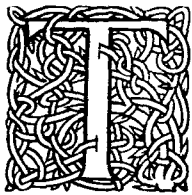
¹ The Shans, a South Mongolian hill-tribe dwelling in the Shan States of Upper Burma and in N.W. Siam, are especially skilled in the art of metalwork (including that of the blacksmith and of the silversmith) and also excel in carving ivory, horn, and wood.

LOANS

ture in teak, lacquered and gilt, was formerly one of the twelve "Guardian Figures" which surrounded the sleeping-couch of King Thibaw (1878-85), in the Royal Palace at Mandalay. Its use, partly connected with the *nat* or spirit worship of the hill-tribes of Burma, must be regarded as a survival of primitive paganism.

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1924



THE only important administrative change made during the year was the resumption of evening opening in April. It was decided that in future the Museum should remain open until 9 p.m. on Thursdays and Saturdays.

Various special exhibitions were held during the year. In May and June His Grace the Duke of Devonshire lent for exhibition the very valuable series of drawings by Inigo Jones, from the Library at Chatsworth, comprising designs for scenery and costume for use in the masques performed at the Court of James I and Charles I. In February the Memorial Roll of the Royal Army Medical Corps, an illuminated manuscript book by Graily Hewitt, B.A., and his assistants, was shown by the Department of Engraving, Illustration and Design. The works sent in for the Owen Jones Competition, organized by the Society of Arts, were on view in the North Court during July and August. In October and November the Royal College of Art Sketch Club held an exhibition of their work.

An additional guide was appointed in May, and this accounts for the increase in the number of visitors conducted by the Official Guides.

PUBLICATIONS

Catalogues

The Jones Collection. Part II (Ceramics, Enamels, Sculpture, etc.). Italian Plaquettes.

Tools and Materials illustrating the Japanese Method of Colour Printing. Second edition.

Catalogue of Pastoral Staves.

Tapestries. Second edition.

Muhammadian Textiles of the Mediaeval Period.

Catalogue of Japanese Lacquer. Part I.

APPENDIX A

Guides

Precious Stones. Fifth edition.
The Collection of Costumes. Revised edition.
Western Painted, Dyed, and Printed Textiles.
Oriental Painted, Dyed, and Printed Textiles.
The Memorial Roll of the Royal Army Medical Corps.

Handbooks

Chinese Art. Vol. I. Reprinted.
Chinese Art. Vol. II. Reprinted.

Monograph on the Panelled Rooms

Part VI. The Waltham Abbey Room.

Lists

List of Illuminated Leaves and Cuttings in the Travelling Series.
Second edition, revised and enlarged.

167 new subjects were issued in monochrome postcards.

PHOTOGRAPHS

6,564 prints were sold as against 4,634 in 1923.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 1,318,049, the largest number hitherto recorded during any year; of these, 1,084,720 attended between 10 a.m. and 5 p.m. on weekdays, 27,897 attended on Thursdays and Saturdays after 5 p.m., and 205,432 on Sundays. In 1923 the total number was 1,035,880, of whom 164,493 came on Sundays. There was thus an increase of 282,169 in the total of attendance for the previous year; the weekly average of attendance rose from 19,920 in 1923 to 25,347. The total number of visitors to the Indian Section was 144,618 in 1924 and 123,769 in 1923.

APPENDIX A

The children's holiday classes, under the guidance of Miss E. M. Spiller, were held as in previous years. The total number of visitors conducted by the Official Guide in the daily tours in 1924 was 15,146, and a further 922 persons were conducted in special parties, giving a total of 16,068 as against a total of 11,619 in 1923.

The following figures relate to the Art Library:

Number of attendances of readers	..	..	..	13,950
Volumes issued	..	..	..	66,305
Boxes or portfolios of photographs issued	..	..	..	2,822

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1924, 1923, AND 1922

Month	Weekdays				Sundays	
	1924	1923	1922	1924	1923	1922
Jan. ...	83,217	63,282	63,745	17,720	11,999	16,145
Feb. ...	66,143	50,647	54,161	18,252	12,797	13,007
March ...	80,920	55,397	60,000	21,374	11,032	13,475
April ...	99,920	70,518	81,285	15,091	15,124	13,507
May ...	83,129	71,612	51,687	14,535	11,453	8,371
June ...	84,404	63,811	63,132	16,953	11,378	11,502
July ...	97,781	76,590	72,473	13,381	13,136	21,498
August ..	136,215	108,567	86,282	21,003	11,927	10,573
Sept. ...	92,696	77,654	54,077	15,751	18,526	10,745
Oct. ..	104,849	90,823	56,999	15,955	14,432	14,260
Nov.	92,307	67,836	55,523	20,922	14,795	11,173
Dec. .	91,736	74,650	55,747	14,495	17,894	13,673
TOTALS	1,112,617	871,387	755,111	205,432	164,493	157,929

CIRCULATION

During the year 1924 loans were made or renewed to 88 Local Museums, 2 Temporary Exhibitions, 211 Schools of Art, and other

APPENDIX A

schools or classes recognized under the Regulations for Technical Schools, 239 Secondary Schools, 29 Training Colleges, and 29 miscellaneous institutions. These loans comprised 31,210 works of art, 13,924 lantern slides, and 411 books. The corresponding figures for 1923 were 31,661 works, 12,270 slides, and 429 books to 92 Museums, 3 Exhibitions, 205 Schools of Art, etc., 217 Secondary Schools, 26 Training Colleges, and 23 Institutions.

APPENDIX B

REPORT ON THE BETHNAL GREEN MUSEUM, 1924

Space was made available and screens were prepared early in the year for the holding of temporary exhibitions. The first to be held was that of a series of drawings and paintings by members of the Bethnal Green Men's Institute. This exhibition was followed by the first series of Leaves and Cuttings from Illuminated Manuscripts, lent by the Circulation Department; and later, by the collection belonging to the museum of water-colour drawings, executed by Louis François Cassas, of Roman remains in Istria and Dalmatia, which formed the subject of the artist's " Voyage pittoresque " published in 1802.

From 8th May the Museum remained open until 9 p.m. on Monday and Thursday evenings. The total number of visitors for the year was 380,089, made up as follows: weekdays 220,109; evenings 6,512; Sundays 153,468.

A Guide-Lecturer was made available from May onwards for two lectures weekly. Immediate advantage was taken of these lectures by the local schools; visits were organized, and preliminary and subsequent instruction was given to the classes that attended on the subjects of the talks. 103 school visits, totalling 2,634 scholars and 126 teachers, were made to the Museum during the year. These classes with few exceptions either attended lectures or were sent by arrangement for the definite study of a subject that fitted in with the school curriculum.



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